DOCUMENT RESUME

ED 285 157 CS 210 528

AUTHOR	Bratcher, Suzanne, Ed.
TITLE	Writing: Students, Teachers, Programs.
INSTITUTION	Arizona English Teachers Association, Tempe.
PUB DATE	87
NOTE	76p.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052) -- Collected Works - Serials (022)
JOURNAL CIT	Arizona English Bulletin; v29 n3 Spr 1987
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	Biblical Literature; Class Activities; Computer Assisted Instruction; Elementary Secondary Education; Evaluation Methods; Freshman Composition; Grammar; Higher Education; Language Arts; Learning Strategies; Motivation Techniques; Peer Evaluation; Poetry; Reading Writing Relationship; *Remedial Instruction; Sentences; Theory Practice Relationship; Writing Evaluation; Writing Exercises; *Writing Instruction; *Writing Processes; *Writing Skills
IDENTIFIERS	Basic Writing; Journal Writing; *Writing Strategies

ABSTRACT

Intended to provide language arts teachers with practical ideas to help students become better writers, this focused journal issue addresses writing instruction at all levels, from elementary school through college. The titles of the articles and their authors are as follows: (1) "Intuitive Writing" (J. Hise); (2) "Tutoring the Remedial College Student" (V. W. Oram); (3) "Motivating Student Writing" (M. Ediger); (4) "Programming Projects for English Classes" (J. R. Aman); (5) "Teaching Students to Write More Effective Sentences" (M. J. Hurst); (6) "Student Peer Evaluation: A Practical Approach" (S. B. Shurbutt); (7) "Laughing while Learning" (S. E. Burkhardt); (8) "The Teaching of Writing: What Is Good Theory?" (S. Crowley); (9) "Writing Teachers and Writing Process: Combining Theory and Practice" (W. Bishop); and (10) "Developing a Basic Writing Program: Addressing Error Individually" (I. Weiser). (NKA)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED285157

Arizona English Bulletin

A RESOURCE PUBLISHED BY THE ARIZONA ENGLISH TEACHERS ASSOCIATION

Volume 29 Spring 1987 Number 3

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

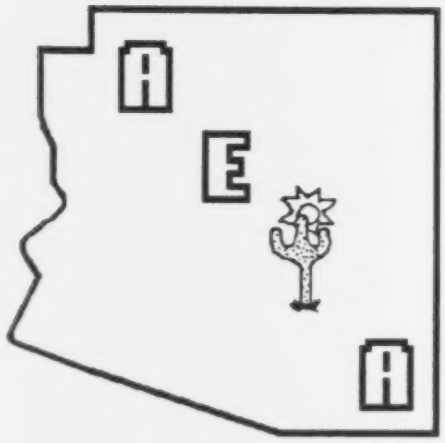
☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Suzanne Bratcher

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."



WRITING: STUDENTS, TEACHERS, PROGRAMS

Students
"Intuitive Writing"
"Tutoring the Remedial College Student"
"Motivating Student Writing"
"Programming Projects for English Classes"
"Teaching Students to Write More Effective Sentences"
"Student Peer Evaluation"

Teachers
"Laughing While Learning"
"The Teaching of Writing: What is Good Theory?"
"Writing Teachers and Writing Process: Combining Theory and Practice"

Programs
"Developing a Basic Writing Program: Addressing Error Individually"

CS 210 528

BEST COPY AVAILABLE

The ARIZONA ENGLISH BULLETIN is a publication of the Arizona English Teachers Association, a nonprofit state affiliate of the National Council of Teachers of English and a member of the NCTE Affiliate Information Exchange Agreement. The BULLETIN exists to create effective statewide articulation of English and Language Arts teachers at all levels, to increase awareness of new ideas, programs, and movements in English, and to improve instruction at every level.

Membership in the Arizona English Teachers Association (including a subscription to the ARIZONA ENGLISH BULLETIN) is $15 per year for individuals within the U.S. and $20 per year for institutions or for individuals outside the U.S. (students $7.50).

The ARIZONA ENGLISH BULLETIN is published three times each year, in the Fall, the Winter, and the Spring. It is supported and subsidized by the Arizona English Teachers Association, Arizona State University, Northern Arizona University, and the University of Arizona. Back issues since October 1979 can be ordered from the editor for $5 apiece. Issues published during prior years are not available unless they have been picked up for national distribution by the National Council of Teachers of English. A number of such issues are, however, now available through NCTE. They are listed in the NCTE catalog. Check the most recent issue for titles and prices. Copies can be obtained from NCTE, 1111 Kenyon Road, Urbana, Illinois 61801.

The ARIZONA ENGLISH BULLETIN invites language art teachers at all levels--elementary, secondary, college--to submit manuscripts for consideration. Articles from many perspectives will be considered: reviews of literature, program descriptions, classroom strategies, news items, research studies, syntheses of current theory, etc. The BULLETIN especially seeks articles from elementary and secondary educators. Manuscripts should be typed double-spaced. (Dot matrix is acceptable). Send two copies and a self-addressed, stamped envelope to the

ARIZONA ENGLISH BULLETIN
c/o Suzanne Bratcher, Editor
English Department, CU 6032
Northern Arizona University
Flagstaff, Arizona 86011

Manuscripts will be reviewed and replies sent, usually within 6-8 weeks, but occasionally later, depending on the editor's teaching schedule and other responsibilities. Authors of articles that are published will receive two contributor's copies.

Editorial Board: Mary Beth Green
Pam Lasher
Jeff Schiff

Word & Data Processing: Denise Campbell

ARIZONA ENGLISH BULLETIN

Volume 29 Spring 1987 Number 3

EDITOR'S PAGE ---- 1

COLUMNS
Secondary: Jesse Hise, North High School ---- 3
WRITING: TEACHERS, STUDENTS, PROGRAMS
Students
Intuitive Writing
Jesse Hise ---- 5
Tutoring the Remedial College Student
Virginia White Oram ---- 8
Motivating Student Writing
Marlow Ediger ---- 10
Programming Projects for English Classes
James R. Aman ---- 14
Teaching Students to Write More Effective Sentences
Mary Jane Hurst ---- 17
Student Peer Evaluation: A Practical Approach
Sylvia Bailey Shurbutt ---- 22
Teachers
Laughing While Learning
Sally E. Burkhardt ---- 25
The Teaching of Writing: What is Good Theory?
Sharon Crowley ---- 29
Writing Teachers and Writing Process: Combining Theory and Practice
Wendy Bishop ---- 34
Programs
Developing a Basic Writing Program: Addressing Error Individually
Irwin Weiser ---- 42
POEMS
Suzanne Jay ---- 28
Jeff Schiff ---- 21
Mrs. Taylor's Third Grade ---- 46

DEAR U.S. COLLEAGUES
Thus Spake Who? A Study in Received Opinions
Li Min Hua ---- 49

REPORTS OF PROFESSIONAL ACTIVITIES ---- 57

NEWS AND THE ENGLISH PROFESSION ---- 61

BOOK REVIEWS ---- 65

FORUM ---- 71

CALL FOR MANUSCRIPTS ---- 72

Editor's Page

Writing is the theme of this issue, and the articles here contain many excellent ideas for helping our students become better writers. As teachers of writing, we encourage our students to write, and we spend hours helping them improve their writing. We become experts about how to write well but often find ourselves doing precious little writing of our own. I personally find this situation, (common to all of us though it is), to be somewhere between unfortunate and deplorable. It causes me frustration and guilt and it cheats my students. Over the years I have found the times I was writing to be the times I felt the best about my teaching of writing.

First, when I am writing myself, I can emphathize with the problems that arise for my students. I am, if not more creative with my solutions, at least more humane. I am less apt, for example, to offer simply a list of 3 heuristics as a solution to the problem of writer's block and more prone to offer an alternative like a different topic or an extended deadline along with my list.

Second, when I am actively involved in writing, I find myself modeling the strategies I am trying to teach rather than reminiscing about them. My students are far more receptive to the notion of revising when I can pass around the 50 pages of dog-eared, marked-up manuscript that is in the process of becoming a 4-page article. When I say, "In the essay I'm working on now. . ." (rather than, "Four years ago when I was in graduate school. . ."), my students listen and sometimes even ask me questions. In February I heard Philip Varney talk about the impact publishing two books has had on his teaching of high school students. The biggest advantage he has experienced so far has been an increased credibility with his students. In short, our students are more willing to take our suggestions about writing when they believe we are speaking from experience. Writing becomes something real people do rather than something William Shakespeare did centuries ago.

As English and language arts' teachers we are faced with a serious dilemma over writing. We know how to write and we love to write, but teaching writing takes up all our time. So what do we do? The Arizona English Bulletin offers a remedy.

The call for manuscripts at the end of this issue spans all of next year. Think about the topics and write this summer. If you want to submit an article in August for next spring's issue, feel free. I'm finding that the farther ahead I can work, the better. So do some writing over the summer and send it in.

But don't limit your writing entirely to theme essays. I had very positive responses to the winning pieces from the Teachers Writers Contest, and I'd like to publish an occasional piece of imaginative writing.

And the AEB needs columnists. Jesse Hise has offered to write the regular secondary columns, but we still need elementary and college columnists. So submit your ideas for these as well.

Most of the comments I've heard about the contents of the winter issue of the Bulletin have been positive, but reaction to the cover design has been less than enthusiastic. I'm sure you noticed that this issue's cover is another idea: we're still experimenting. To give us the widest range of ideas possible, we've decided to have a contest. So if you have an idea for a design, draw it up and submit it by August 1. The Executive Council of AETA will vote to determine the winning design, and the winner will receive a year's free membership in AETA (including, of course, 3 issues of the AEB).

Thanks for your continued interest in the AEB!

Suzanne Bratcher
English Department, Box 6032
Northern Arizona University
Flagstaff, AZ. 86011

MEMBERSHIP APPLICATION BLANK

Name _____
Check address to which AEB should be sent:
School _____
Street _____
City, State, Zip _____

Home _____
Street _____
City, State, Zip _____

The Arizona English Bulletin is published three times each year at an annual cost of:

$15 for individuals within the U.S.
$20 for institutions & individuals outside the U.S.
$7.50 for students

RSVP

Make checks payable to AETA & send to:
Doyle Burke, Treasurer
1958 E. Lodge Drive
Tempe, Arizona 85283

COLUMNS

Elementary | Secondary | College

by Jesse Hise
North High, Phoenix

Who will write this one?!

If you are interested, send a list of issues you'd like to see addressed, a statement of why you'd like to be a columnist, and a sample of your writing to the editor of the AEB.

Are you ready for the revolution? I hope so, because it is already here.

That revolution is being ignited by educational research, which many of us ignore because "you can prove anything through research." We defend our own classroom research ("I've got an assignment that always works with sophomores") but our love of ideas, of humanities, of humaneness frequently blinds us to the discoveries of others, particularly if they arrive in the form of a district in-service program or a required education course.

As a teacher who has tried to continue growing through the years, I am interested in self-evaluation and change. As a teacher at an inner-city desegregated school, I am interested in whether or not the public schools are meeting the challenge of educating the poor.

And I wonder if teachers are actually using the research stimulated by the various writing projects during the last 15 or so

Who will write this one?!

years. Should Shakespeare be taught to high school students in "translation", such as the recent work of A.L. Rowse? How are we meeting the challenge of new censorship, that censorship which opposes not only "immoral" literature, but finds that mysterious phantom "secular humanism" lurking in our lessons?

I am interested in how we get students to read in this television age. I am interested in classroom research planned and documented by the classroom teacher to test teaching approaches.

And why do we, as teachers, talk more about our failures than our successes; why do we permit one unruly student to ruin an otherwise great teaching day? Is there a better way to organize the English curriculum? Were the electives really a failure?

I am interested, you might guess, in virtually the entire range of concerns related to the teaching of English.

And so this column will be an exploration of various issues that we, as English teachers, face daily.

I hope I can challenge your thinking and I hope you will share your views with me.

Intuitive Writing

by Jesse Hise
North High School, Phoenix

Over the years, I have used poetry writing as an important part of the writing program in all of my classes. At first I used poetry writing mainly as a way to teach word play and concern with lively writing. However, after training my students to write poems under pressure (this poem is due in 15 minutes or else!), I have discovered another interesting advantage to teaching timed writing.

When students write under pressure, after they have mastered the poetry writing techniques, they tend to write from the "top of their heads" which results in their use of intuitive language. They do not have time to build defenses, to worry if they are going to accidentally reveal a secret thought, for they must write and write fast.

Consider some examples. Here is a student poem that was written in about 15 to 20 minutes of class time. The student was following a pattern in which the first line had to begin with the words, "Permit me to tell you about . . ." and the poems had to end with a section that began, "But the _____ I remember most . . ." The blanks in both instances usually contained the same word; the conclusion gave an extended example. Here is the poem:

Permit me to tell you about aliens,
That time of night when I see them
cross the line like the clouds
above,
Or from our own place and time,
Odd beings with different color skins or
different shapes,
Or that look like ourselves.
Yet the alien I remember the most
cares for all,
sometimes you,
sometimes me.

In this short, quick poem, a 12th grade student has used at least four different possible meanings of aliens, all the way from "illegals" to God.

What I wonder about is this: could the same student have written this poem as homework? I can't prove it, but I don't think so. A self-consciousness about his own heritage or the common fear that it takes a genius to write "real" poetry might have entered. Worse, that ever present belief on the part of students that teachers want something -- if it's called poetry -- that mentions flowers, bubbling brooks, and towering pines might have interrupted the process.

The poem which follows is an example of the same pattern used in a 10th grade remedial class. The student couldn't follow the pattern in the 15 to 20 minutes he worked on it, so he created his own structure, except for the first few words.

Permit me to tell you about loneliness,
I who have never stayed in one place
long enough to make friends,
who have moved from place to place
constantly changing homes and life-styles.
I who have never had any pet more than a year
And friends even less.
I know much about loneliness.
I remember most losing my alltime favorite dog
because someone poisoned him,
Or losing other pets because of someone else's jealousies.
I know much about loneliness.

This poem is another example of intuitive writing. (In the student's original version, this writing looked like a paragraph. I have edited the form, but I have not changed the word order.) You can recognize the student's intuitive structure - the repetition of "I know much about . . ." and the use of "I who have . . .." Because the student didn't have time to think and had to write quickly to turn in the poem, he hit the first thing that came into his mind and said it with a natural repetition of language that came from within him.

Let's look at another example, this one writen exactly as it was turned in to me. This student was also in a 10th grade remedial class and had only been using English as a second language for two years.

Permit me to tell you about sadness
When my best friend die. I felt that was the end of the world. One of my best friend have gone. She use to be someone special
to me. My other friends probably they don't understand what I feel. Everybody was looking at me. I don't care
what they say. My best friend have gone that I know.

This student was striving to make it look like a "poem" and didn't quite succeed, but look at what was successful in this approximately 15 minutes writing time. Again, a repetition of the structure "I don't care . . ." and the use of "friend have gone" early in the poem and then again at the conclusion show that this student has some understanding of the use of effective repetition, language that normally one might not notice because of other writing problems. Would the student have written with such openness if this had been a homework assignment? Actually the question really is would the student have written anything at all had this been a homework assignment? I think not. Timid writers never find the time to write at home because they find too many self-objections to every word they put down.

Let's look at one final example. A 10th grade student in a remedial class wrote this during class as part of a semester examination in the course.

My father comes home from the dentist
I am told not to make him angry
He goes straight to his room
changes his dirty clothes
and heads straight to the clean kitchen
He says, "What's for dinner?"
In his study he goes
playing with the computer
as all life goes by.

By this time in the course, most students had written enough patterned poems that we had switched to non-patterned, totally original poems. This student definitely understands something about contrasts -- "dirty clothes"/"clean kitchen" and about what is or is not important in life. "What's for dinner?. . .playing with the computer as all life goes by".

I could continue with other examples, but my point is simply that when writing like this occurs within a few minutes in the classroom, it is because of the timed pressure that forces the student to write from the top of his head, which is really the bottom of his heart. And that results in intuitive writing, which is usually superior to the artificial type of arrangement that students so many times believe is important to English teachers. (How long should this poem be? How many paragraphs does this composition have to have? And so on.)

But how can we encourage intuitive writing outside of timed poetry writing assignments? Many teachers already do it without suspecting they are teaching intuitive writing.

Journal entries for example, are almost always "timed" writing assignments. If you use journal writing as a regular part of your course work, you have seen many short bits of excellent writing.

Essay test answers are examples of modified intuitive writing. In this situation, usually some rather specific information is required that makes the writing more than creative intuition, but if the student knows the information requested or if the student is dealing with an open ended type of interpretive question about literature where the aproach to the answer is more important than the answer itself, you will see good intuitive writing. Unfortunately, if students panic or do not know the direction an answer should take, they usually get concerned about filling the space with nonsense, worded in academic fashion. That, of course, is not intuitive writing.

The concept of intuitive writing also relates to pre-writing, an esential part of the writing process. It doesn't change the concept at all; it simply recognizes that pre-writing can be a very short task. It recognizes that pre-writing can flow from one assignment to another. For example, when I have students write a "quick" poem, I am counting on them to remember and use the principles from the previous poetry assignment.

The most difficult part of trying intuitive writing for English teachers is realizing that students can do outstanding writing quickly, at least on occasion. Good writing is not necessarily always a laborious process.

Think of the watercolorist, who can turn out a worthwhile painting in less than an hour, sometimes within several minutes. But the painting cannot be judged only by the time spent on it. Hours and years of practice have built up to that particular moment.

The subject of intuitive writing created from timed writing assignments is a fascinating one, but I think many of us have overlooked it as a technique for helping students express themselves with more power and exactness. Perhaps you might want to try it!

Mr. Hise would like to hear from other teachers who have had successful experiences with intuitive writing. He can be contacted as North High School in Phoenix.

SPRING

Tutoring the Remedial College Student

by Virginia White Oram
Southern Methodist University, Dallas

Several decades ago open admissions in colleges for all high school graduates were common, and they may again become common. Many colleges already have open admissions or have special admissions policies for minorities, and as the number of highly qualified students decreases, admissions policies may become universally less stringent.

An increasing number of students are already in remedial programs, and if we return to open admissions, the remedial freshman composition course will then be basic, not an extra service. What should be included in such a course is arguable, but probably punctuation rules, usage rules, and many short compositions. The component that is most useful and is most often neglected, however, is the individual tutorial. No class time can compensate for at least one session [a week]--preferably more--with student and teacher looking at a composition together.

Through years of tutorials I have developed a method which produces results that aclass can never produce. The student brings his composition; we go through it together. As soon as I see an error, I ask him whether he sees anything wrong and if he does, what he know about the problem. Often the first error is his own underlined or quoted title. We discuss the error with his telling me rather than my telling him whenever possible. Sometimes a whole tutorial session will get us no further than the first paragraph, but by then we may have discussed how to capitalize words in titles, how to indent, where to put periods, how to spell a few words, how to look up words in the dictionary. By the end of the first paragraph we may have met and subdued **to**, **two**, and **too** or **their**, **there**, and **they're**.

The student's homework will consist of some exercises constructed on the spot to reinforce what he needs drill on or something from my file on sentence recognition (comma splice, fragment, or run-on sentence) or whatever he seems to need most. At the next session we will review these briefly and go on with the composition.

As we progress, we often find that stopping for a spelling lesson on such words as **chatter** (spelled **chater** by the student) helps him recognize spelling patterns--when there are any. We consider **platter**, **matter**, **batter**, then **hater**, **later**. Or we look at **squirrel** spelled **squirl** and compare it to **whirl**, **twirl**, **girl**, admitting that the sound difference is almost indistinguishable. We use piles of scrap paper doing such exercises, writing out words supplied by him if possible. As this is a writing course, both the student and I write often during the tutorial.

If I see a verb error, such as dropping the **s** in the third personal singular, we try conjugating. Many students are unfamiliar with the process of running through the three persons and supplying the appropriate verb. Not surprisingly, many students think that an **s** ending in verbs means plural.

The apostrophe can exhaust a whole session because few remedial students understand it. I suspect that they have regarded it as an enigma that no one can understand--something like the income tax. Their response is often to leave it out entirely. A general lesson of this sort can be taught in class, of course, but each student will have his own idiosyncrasies: **was'nt** for **wasn't** or **Harries'** for **Harry's**.

During our tutorial we often stop to consider pronunciation. If a student is spelling the word **whipping** as **wippen**, he hears the wrong spelling. I explain how **whipping** is related to **whipped cream,** and then he may mention horses. I make the **wh** sound to make clear the difference from **wi**, then have him repeat it. We differentiate between the **e** and **I** sounds if he has misspelled **environment** through not hearing the first vowel correctly.

If we're both in a good mood, I chastise the student for sloppiness, poor use of margins, violations of conventions in general. I insist that I am not making up rules, but preparing him for his life as a literate person.

I let nothing pass, so that by the time we have finished the composition, we have talked about every error in it. There are no marks except those we have made as we discussed the errors, which have been spotted by the student himself whenever possible.

Throughout the paper, we have talked of transitions and coherence. "I didn't see anything about a car in your paper. How did you get where you were going?" I ask. Or "Was it your mother or you? It's not clear."

When we finish the paper, I ask the student what he was supposed to be writing about. If he is comparing high school and college football, I ask him why there is so little about high school football in the paper or why there is no mention of high school coaching while there is a paragraph on college coaching. Or better yet, I have him tell me what is missing or inadequate.

The questioning or probing at the end is a substitute for the long comment usually written by composition teachers. I have a notion that this written comment is rarely read if the grade is lower than a B. Only if the student expects praise will he read through the "Certain awkward phrases mar this composition" kind of response on his paper. Remedial students don't often get As or Bs on written prose, but in the tutorial they can be rewarded constantly. "You remembered that. Good!" and so on.

Are we finished with this paper at last? No, the student will rewrite it now, making all corrections and resubmitting it for a quick reappraisal by me. Many students find that seeing their own creation in decent form is a reward in itself.

The student may be writing other short papers in class which are dealt with in a more conventional manner, but in the tutorial we may use several sessions, particularly at first, before we finish one composition. The pace is usually acceptable to us both because we want to wipe out these errors forever. The student is becoming a critic and in the process outgrowing his tutor.

Motivating Student Writing

by Marlow Ediger
North East Missouri State

It truly is a problem to motivate selected students to improve in the area of writing. Writing is a highly complex skill. Analyzing the subskills that go into writing shows that there are many. Among others, these include content or subject matter, correct spelling of words, proper punctuation and capitalization, legible handwriting (or effective use of typewriters or word processors), and appropriate indentation in new paragraphs. Ideas written or typed, to further indicate subskills related to content or subject matter, need to be clearly stated, sequential within a paragraph, and properly ordered among the different paragraphs. Correct spelling of words may well involve phonics, syllabication, structural analysis, and meaning attached to words in context, such as the use of homonyms. Also, there are equally many divisions of details involved in each subskill of proper punctuation and capitalization, legible handwriting (or type and word processing skills), as well as appropriate indentation of each paragraph. Perhaps, it is amazing that as many people as are taught to write do learn the art and skill of writing.

Individuals are certainly penalized if writing skills are nonexistent or very minimal. The traditional punishment of not being able to complete a job application form is truly embarrassing, let alone hindering a person in securing a job. The question then arises "What can the English teacher do to encourage student writing?" The second R (writing) is certainly of high value to all in society. Seemingly, the self concept is involved in being successful in society. Essential skills need development on the part of each person. One is writing.

Writing and the Psychology of Learning

To motivate student writing, English teachers need to utilize guidelines from research in the psychology of learning. Otherwise, students will achieve rather minimally in the writing curriculum. Which guidelines should English teachers then emphasize in teaching-learning situations?

First of all, teachers need to **establish set** in ongoing activities. Securing the interests and attention of learners is important. Very little learning accrues otherwise. If students are to write tall tales, as a writing activity, the English teacher might obtain learner interest by reading related content in a stimulating manner. Carefully selected tall tales on Paul Bunyan, Pecos Bill, and John Henry read to students in an enthusiastic manner with quality voice intonation, as well as audience contact, might well encourage interest in tall tales. The English teacher then needs to guide students inductively to generalize on definitions of essential content in any tall tale. The generalizations might well be that characters in tall tales possess super-human characteristics. The generalization may also include that these characters get into difficulties and are able to get out of these problematic situations.

Interesting library books containing tall tales need introduction by the English teacher to encourage student appetites in reading. Filmstrips, slides, and films, introduced in an interesting manner, may further develop interest in tall tales.

Students then need to be challenged to write a tall tale with titles of their own choosing. The mechanics of writing, such as spelling, handwriting, capitalization, and punctuation should receive no emphasis during the actual time that the tall tale is being written. After the tall tale has been written, the mechanics of writing can be stressed through proofreading by the writer or with cooperative endeavors of other writers in the class in an atmosphere of respect.

English teachers should always develop set within students prior to active participation in writing opportunities.

A second principle of learning which educational psychologists emphasize is to emphasize **meaningful content** for students. Each learner needs to understand what is being taught. Vague learnings do not suffice. Sometimes students will memorize subject matter for a test, only to later forget what has been acquired. Thus, if students are to write limericks as a form of verse, the teacher needs to be certain that students understand what a limerick is. The English teacher needs to write of his or her own accord to present a model to students. He/she might then share personal limericks written with students. The teacher should assist learners to understand the content in each limerick read orally in class. Students can then notice patterns in terms of definitions for limericks: lines one, two, and five rhyme, as well as lines three and four rhyme.

Pictures may be displayed on the bulletin board to give students ideas in writing limericks. With clear understandable pictures, students need encouragement to proceed with the writing activity. Selected students will be motivated from within intrinsically. Others need reinforcement using extrinsic motivational devices.

A spiral bound volume may be made of students' writing, including the limericks written.

A third guideline for teaching emphasizes the concept of **purpose** in learning. Reasons need to be perceived for students participating in a writing activity. If a business letter is to be written, the purpose may well be to secure free and inexpensive materials pertaining to the ongoing unit being studied in science or social studies. There are numerous places for students to write to in order to receive brochures, books, and filmstrips to use in ongoing units of study.

Then the purpose in student writin is to secure teaching and learning materials. This is an opportune time to have students see reasons for writing business letters. A response should be received by each learner. Thus, students need to sense purpose in the heading, inside address, greeting, body, closing, and signature. Inductively and/or deductively students need assistance to understand purpose in writing business letters. For example, a heading is needed so that the receiver of the business letter can respond to the correct address of the sender. If learners can understand reasons for writing correctly each part of the business letter, increased energy levels should be inherent for the ongoing learning opportunity.

The psychological principle of **reinforcement** needs adequate emphasis in the writing curriculum. If learners are to write free verse, no rhyme or syllabication needs to be stressed. The length of the poem also is up to the student. An open ended creative writing experience is then in evidence. This provides ample opportunities for possible success in learning. The

emphasis must be upon ideas expressed, rather than on the mechanics of writing.

Stimulating readiness experiences must be provided for students prior to writing free verse. Pictures, slides, filmstrips, and films may then be utulized to develop background information for students so that subject matter is available to use in writing free verse. Each student needs to select the title for the poem. Creativity, originality, and uniqueness of ideas should be praised/recognized by the teachers. Reinforcement procedures should not hinder in expressing novel ideas. Creativity, not conformity, is to be prized!

Reinforcement tactics may involve the use of praise for creative ideas expressed. Ideally, motivation should come from within the learner. Leraning needs to be its own reward. Writing opportunities must be stimulating, interesting, and challenging. The English teacher needs to set the stage to develop motivation within students to write. Intrinsic motivation is then the evidence. If a student is not motivated from within, primary and secondary reinforcers should be utilized to encourage writing. However, the ultimate goal in writing is personal satisfaction. Satisfaction in writing must stress creativity in writing of diverse kinds of verse.

An English teacher's evaluative criteria need to include students

1. doing increased writing involving diverse purposes or kinds of writing.

2. becoming more independent in writing.

3. appreciating writing as a learning opportunity.

4. wanting to put more of themselves into the processes and products of writing.

Adequate provision needs to be made for individual differences. There are fast, average, and slower achievers in writing. The English teacher, as well as the students, needs to value and respect each learner. Ridicule of students and their unique ideas has no place in the English curriculum. Each person is unique and possesses abilities, traits, and strengths different from others. Appreciating individual talents and abilities is a must.

The teacher of English, then, cannot expect the same level of attainment from students in a classroom. He/she must get to know students in class as well. The interests, skills, and goals of students must be studied and analyzed by the teacher. Each learner needs to improve over previous attempts in writing. Continuous, optional progress is important, not the same standards of achievement from each student in class.

As a final criterion to be utilized in motivatiing students in writing, adequate emphasis must be placed upon balance among objectives. Thus, cognitive objectives need appropriate stress. Facts, concepts, generalizations, and skills need to be acquired by learners. Certainly, subject matter background must be available by the writer for the skills of writing to be in evidence. In addition to cognition, students also need to possess quality attitudes to attain affective objectives. If students reveal negative attitudes, chances are that appropriate cognitive goals cannot be attained. Quality attitudes indeed are necessary to attain well, not only in the cognitive domain, but also in the psychomotor domain. In the latter category of objectives, the fine and gross muscles, as well as appropriate eye-hand coordination, must be developed in writing. Effective use of word processors, typewriters, and legible handwriting needs developing by each student. Additional psychomotor skills to be developed include:

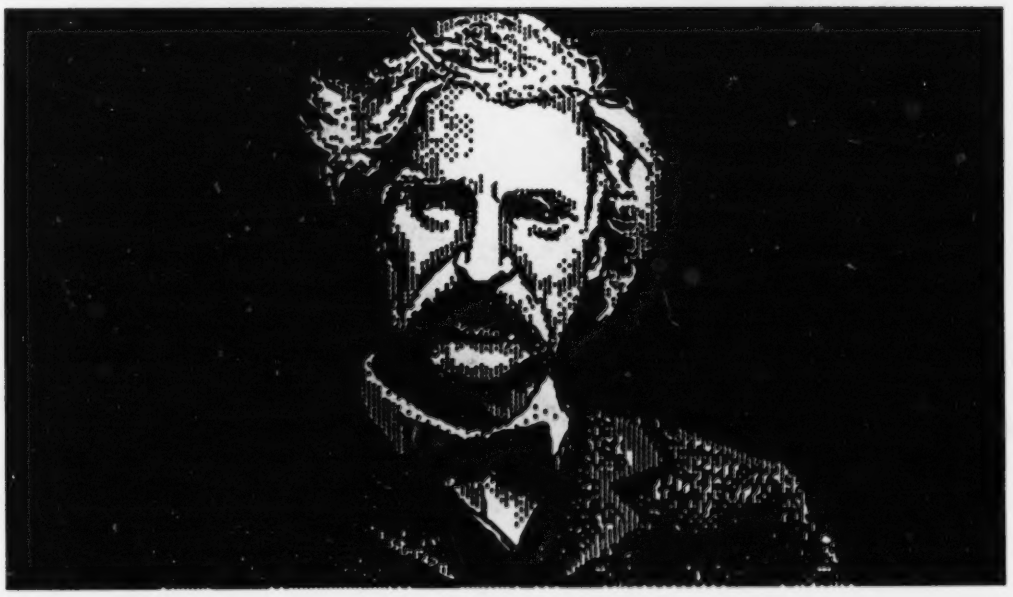
1. drawing illustrations to relate directly to the kind of verse written

2. making a model, mobile, or diorama to clarify ideas written meaningfully in a tall tale

3. decorating the covers of a book containing the written products of the involved writer

In Closing

The English teacher needs to implement recommended criteria from the psychology of learning in ongoing lessons and units. Reasons for emphasizing these standards are to assist students to achieve more optimally in writing. Careful selection of objectives for student attainment must be chosen by the English teacher or through student-teacher planning. Learning opportunities should be selected to assist students to achieve desired goals. Ultimately, learner progress needs evaluation in terms of the stated objectives.



Programming Projects for English Classes

by James R. Aman
North Texas State University

MEMO

To: All teachers
From: Mr./Ms. Jo/Ann Principal

Our new computers have arrived and have been set up in Room 106. Plans for incorporating them into your subject area should be submitted as soon as possible.

It's no joke. Your well-established high school English curriculum is being challenged to use a new teaching tool. Perhaps you have some fundamental knowledge of the BASIC programming language but lack the time to create programs tailored to your own classes. And locating good programs will take time, too. Software for high school English is far from *plentiful;* much is of questionable quality; practically none is adaptable; and prices vary over a large range. Fortunately, a valuable resource for bridging the time gap and coping with some of these problems is no farther away than the desks in your classroom.

Let your students become your software authors!

Today's youth have adopted the microcomputer as a hobby and an ally as easily as their parents adopted the calculator. Their natural curiosity, interest in the computer, and programming experience can be turned to good advantage in the production of task-specific software. Granted, most of the programs will be neither polished nor of commercial quality, and most will require some editing to smooth out such rough edges as confusing choices and poorly choses responses to bad answers. But the cost is low, and the programs will be reinforcing their knowledge of the subject areas covered. Students are quite capable of producing programs using drill and practice, tutorials, and various types of reordering exercises or "sequence scrambles." Each approach is unique and may be applied in grammar or literature.

Drill and Practice

You're well acquainted with that basic workbook exercise in grammar, the **fill-in-the-blank** drill. Your students can implement several variations on this simple idea on a computer. First, of course, is the presentation of a sentence with a blank representing the missing word, the basic example of the genre. The program user would be directed to type the missing word; the program checks for an accurate response. Several attempts may be permitted, perhaps with hints or friendly responses such as "Please try again."

For guidance, a list of possible words may be provided along with the blank phrase. In literature classes, these words

may be characters, jobs, or story location. The phrase to be completed must be sufficiently descriptive to permit only one correct choice. Student-authors will often miss this subtlty. For example, in a study of The Lord of the Flies, a phrase such as **The _____ represented power and authority** would have multiple correct answers with choices such as **log, conch, sand, water, shell.** There would be a single answer if either **shell** or **conch** were replaced with another distractor or eliminated altogether. In grammar, the word list is usually sufficiently restrictive to avoid such overlap. Another variation, applicable to grammar studies, directs the user to produce the proper form of a supplied root word. As an example, consider the phrase **The island was barely _____ through the heavy fog** and the root word **vision** when looking for the response **visible.**

Tutorials

Grammatical concepts presented on a computer screen closely resemble their chalkboard counterparts. The major difference is the absence of human interference: the student proceeds at a personally comfortable pace but is freed from most distracting peer interactions. By using the randomizing capabilities of the computer, an imaginative author can present a series of questions about the concept. In discussing the comma and its associated rules, for example, your student programmer can present that information one section at a time, testing the user's grasp of the section *before moving on.* After presenting all the information about the comma, the program presents a cumulative post-quiz. By requiring correct answers on the final quiz before the next topic is presented, the computer can monitor and reinforce the user's progress. Referring the student back to a screen where missed information was covered is not only possible but provides valuable reinforcement.

In literature, the idea is basically the same, except the story line is presented on screen. Periodic interruptions should be made for asking pertinent questions relating to the last section covered. If necessary for reinforcement, the program should permit review of an entire section. As with the grammar, the review can be a learner- or teacher-selectable option. This "programmed learning" approach would be particularly beneficial in teaching the comprehension skills required for standardized tests, such as college entrance exams. For example, a presentation of an essay on Romantic poetry might be followed by questions emphasizing the unique characteristics of such poetry.

Reordering/Scrambles

In many ways these exercises can be the most fun for the learner. They are certainly no more difficult for the student author to create than drills or tutorials. The obvious application of reordering to the teaching of spelling is easily handled on a computer. A grammar scramble might involve the correct reordering of words in a sentence. In literature, the ideas in a story to restore the original order of the plot line.

Character traits could likewise be scrambled. The program could require the learner to match traits or physical descriptions with characters.

Many of today's microcomputers have clocks accessible to the programmer. Clocking introduces another dimension to educational programs. A learner's response time can be restricted to teach the pacing so important on standardized tests. A more game-like effect can be achieved if a countdown is displayed while the computer waits for an answer to be entered. Scoring could link a count of correct answers with response times. The possibilities are limited only by the imagination of the student-author.

Documentation

Finally, be aware that every program should have some sort of documentation, the set of instructions to the teacher and/or user that details the program's applications, menus, and operations. Here is an excellent opportunity to teach technical writing skills

* * * * *

English teachers have nevered suffered from a lack of creativity. As the computer age sweeps into your school, be inventive and resourceful in the way you approach it. Using the expertise of your students will not solve all your problems. But it will not require an inordinate amount of programming knowledge on your part, and it will give you time to find and evaluate commercial software. You will be able to respond to the principal's memo quickly and positively!

SUGGESTED READINGS

Alessi, S.M., and Trollip, S.R. (1985). Computer-Based Instruction. Englewood Cliffs, MJ: Prentice-Hall, Inc.

Withey, Margaret M. (1983). The Computer and Writing. English Journal, 72 (November-December), 24-31.

Zaharias, Jane Ann (1983). Microcomputers in the Language Arts Classroom: Promises and Pitfalls. Language Arts, 60, 990-995. [ERIC EJ289496].

Teaching Students to Write More Effective Sentences

Practical Suggestions for a Tri-Level Approach: Grammatical, Semantic, and Stylistic

by Mary Jane Hurst
Texas Tech University

The ability to write good sentences is a fundamental skill, for if students have trouble with sentences, they will automatically fail to write good letters, papers, reports, and essays. Though students are generally expected to have mastered sentence writing at an early stage, such is not always the case. Some pupils seem to have no knowledge of basic grammatical concepts relevant in the construction of sentences. Others can write technically correct sentences but cannot express themselves clearly and accurately. Still others lack style and control in their composition of sentences. The university freshman who submitted the following as opening lines in an essay describing his home town showed problems at all three levels of sentence writing:

Crime is usually a problem in large cities, however Charleston is not a large city.

Charleston is the third leading city in crime in the United States for its population size.

Unfortunately, this is not an isolated example. Many students -- from elementary school through college -- desperately need specific instruction to improve their sentence-writing competency at the level of grammar, at the level of meaning, and at the level of style.

At the grammatical level, the run-on sentence in the above student sample about Charleston plainly violates the standard conventions of writing. Appropriate punctuation, pronoun-antecedent agreement, subject-verb agreement, avoiding run-ons and fragments, and all the conventions of English usage can be taught through sentence instruction. This level of study is covered in virtually every writing handbook, but one often over-looked technique for teaching grammatical principles utilizes workshops based on the students' own writing. Teachers can easily pull sentences with grammatical problems out of a set of essays, type the uncorrected sentences on ditto masters for class discussion, and hold a workshop built around those sentences. Such workshops can tackle a variety of writing problems informally and, if the author's anonymity is preserved, without humiliation. Students remember and learn from these sessions because their own writing is used as the basis for discussion, because the discussion concentrates only

on the problems they are actually having, and because the instruction is an integral part of the English class rather than a separate grammar unit. As an added bonus, such workshops do not require extensive preparation by the students or by the teacher.

As historical linguistics teaches, language change is natural, and the English we today call standard is primarily a collection of established conventions. Nonetheless, in teaching students to express their ideas logically, we can often draw connections between meaning and grammar that make the principles of English easier to understand. This second level of sentence instruction, the semantic or meaning level, though crucial, is often ignored. Thus, teaching simply that run-ons can be corrected by using a semi-colon rather than a comma does not always help students, because using a semi-colon implies a relationship, a close association of meaning, between the units on either side of the punctuation. If the student who wrote about Charleston in his freshman essay were to change

Crime is usually a problem in large cities, however Charleston is not a large city.

to

Crime is usually a problem in large cities; however, Charleston is not a large city.

he would avoid the run-on but do little to clarify his meaning. In the context of the essay topic, a description of his home town, the idea that crime is a big city problem (the unsubstantiated generalization itself deserves questioning) is a secondary point, significant only in respect to the reality of crime in Charleston. The essay is neither about crime nor about big cities, but making "Crime is usually a problem in large cities" an independent clause and placing that clause at the front of the discussion gives the initial impression that either crime or big cities is the main topic. Furthermore, the second sentence, "Charleston is the third leading city in crime in the United States for its population size" provides no clear information either. Is the crime rate of Charleston the third largest in the nation? The third largest in the nation when figures are adjusted for its population? The third largest in its population category? The wording and the placement of the phrase "for its population size" creates confusion.

A good way of sensitizing students to the semantic implications of syntax and grammar is to teach sentence combining. The instructor can select student sentences that are unwieldy or that lack internal meaning clues, have the students break them into basic kernel sentences, and then have the students rearrange and recombine the kernels. In such an exercise, the student sample above might be broken down into three main ideas or kernels:

Crime is usually a problem in large cities.

Charleston is not a large city.

Charleston's crime rate is the third greatest among American cities with a population under 200,000.

(Teachers with a background in linguistics or those who teach transformational grammar will recognize that these are not the base kernels one would extract in a strict transformational grammar analysis, but here our interest lies in separating basic ideas. The amount of linguistic precision and terminology individual teachers wish to use is variable. My experience indicates that students in middle schools, high schools, and colleges have no difficulty learning and applying the procedure when explained in the general terms described here.) After breaking a sentence into meaning kernels, the students can recombine the units so that a relationship between the ideas is made clear. Students will probably compose different versions. When the different

combinations are compared, students begin to understand how subtly different meanings are implied by various arrangements of words, phrases, and clauses within a sentence. Of course, in the set of Charleston kernels above, and, indeed, in any set of sentence kernels, a final arrangement of ideas must be apropriate for the larger topic and the larger unit of discourse in which the sentence will be placed.

Another underutilized method for teaching the sentence as a unit of meaning consists simply of having students read out loud. When students read aloud passages from their own writing, they will often hear that what they have written is not what they meant. Having students read their writing to their classmates, either in small or large groups, helps develop their ears for clear and felicitous English expression.

Just as the sentence's meaning level overlaps with its grammatical aspects, so the sentence's stylistic features are intertwined with its meaning. Students often misunderstand style, believing it refers to flowery adjectives or artificial personae, not realizing, for example, that the variations in sentence combining reflect personal style at the same time that they reflect differences in meaning.

Style is most readily taught in the earliest and latest stages of writing. In the early prewriting stages, a writer can be encouraged to free up expression rather than to worry over making each word and sentence perfect. Having students keep daily journals or including five or ten minute freewriting sessions at the beginning of each class can help accustom students to expressing themselves on paper. Products of regular free writing need not be graded or even marked, but if students keep notebooks of their efforts, they will see progress and gain confidence in the development of their own voices. Then, in the later revision stages of writing, after students have worked on clarifying their meaning and correcting the technical aspects of their sentences, the final form of students' essays or reports can be shaped by conscious stylistic choices.

In addition to encouraging prewriting and guiding revisions, the instructor can present the sentence as a unit of style by teaching sentence patterns. If students can learn to identify and compose simple, compound, and complex sentences, they can be expected to vary sentence structures within a paragraph. Then students can learn other patterns: inverted word order ("Down the hill ran the frightened boy") in which the subject appears after the predicate; periodic sentences ("Tired, cold, hungry, and frustrated by my inability to find a job, I returned home") in which the main clause comes last; and cumulative, or loose, sentences ("Riding high in the saddle, the cowboy, burned brown by the Texas sun, sang a lonely song to the beat of the horse's gait") in which the base is expanded by the addition of modifying words, phrases, and clauses.

Working with cumulative sentences particularly enhances students' awareness of stylistic options. Learning the effective use of simple adjectives, past participles, participial phrases, and other blocks of writing opens up for many students new worlds of possibilities in sentence structure and in style. (Francis and Bonnijean Christensen's Notes toward a New Rhetoric [New York: Harper, 1978] is the theoretical basis for the techniques about to be described, though teachers need not be conversant with all the intricacies of generative rhetoric to adapt its principles in the classroom.) In an uncomplicated and possible impromptu cumulative sentence exercise, the teacher could write on the board a short simple sentence such as

The child played.

Then students could be asked to contribute possibilities for modifying the sentence and adding meaning. The sentence might

expand in stages like this:

The small child played.

The small child played in the pool.

Splashing happily, the small child played in the pool.

Splashing happily, the small child played in the pool, a crowded area filled with toddlers, toys, and mothers.

After some practice with "finger exercises" like these, students will begin to opt for more sophisticated sentence patterns in their own writing.

Analyzing cumulative sentences according to their levels of generality further aids this process. In such analysis, if the base of a sentence is labelled as level one, with other units labelled according to their depth of modification, the final lines of F. Scott Fitzgerald's The Great Gatsby,

So we beat on, boats against the current, borne back ceaselessly into the past.

could be diagrammed as follows:

1 *So we beat on,*
2 *boats against the current,*
3 *borne back ceaselessly into the past.*

Or, from the same novel,

Making a short, deft movement, Tom Buchanan broke her nose with his open hand.

would be diagrammed as

2 *Making a short, deft movement,*
1 *Tom Buchanan broke her nose with his open hand.*

Such analysis can be performed with student sentences as well. The splashing child sentence generated above would look like:

2 *Splashing happily,*
1 *the small child played in the pool,*
2 *a crowded area filled with toddlers, toys, and mothers.*

Professional writing, from newspapers to novels, supplies an excellent source for analysis and, then, in a further stage of classroom experimentation, sentence modelling. Students reading O. Henry's "The Cop and the Anthem" might be asked to compose sentences in the same pattern as the one which opens the short story:

On his bench in Madison Square, Soapy moved uneasily.

If the teacher prefers, the students could first break the sentence into its parts:

Prepositional phrase + prepositional phrase + subject + verb + adverb.

Next, the teacher could offer a sample imitation such as

On the chair in the principal's office, James sat stiffly.

Students could then have the opportunity to compose their own imitations. This type of exercise can be adjusted for use by all ages and abilities of readers and writers, from about the fourth grade through college. Having students imitate professional sentence patterns, like many of the teaching suggestions recommended here, requires little advance preparation, can be inserted into small blocks of time, and is both fun and profitable. With older students this exercise could lead to discussions of such diverse but related issues as paraphrasing and plagiarizing and the psycghological and perhaps even legal dimensions of imitating well-known phrasing that lies in the public domain. For instance Elizabeth Cady Stanton's adaptation of lines from the Declaration of Independence in her creation

of the Declaration of Sentiments and Resolutions, a document from the Seneca Falls Convention of 1886 advocating women's rights, points to the importance of sentence excellence within larger pieces of discourse, and it also raises some interesting questions about the use of sentence modelling.

Analyzing writing style in the ways suggested here helps students see the stylistic variations possible in sentences, helps sensitize students to depth and style at the sentence level, and shows ways for building specific, concrete, and mature sentence styles. Much student writing is bare, but once students understand the advantages of fuller, well-formed sentences and then practice generating them, their writing becomes smoother, denser, and more interesting.

Although weak, ineffective, or plainly incorrect sentences automatically render larger units of written communication unsuccessful, students can learn to improve their sentence skills. Happily for teachers, sentences are short and therefore manageable, easy to write on the board, type on a ditto master, or read aloud. Many aspects of composition can be dealt with through sentence instruction, and if sentences are recognized as units of grammar, as units of meaning, and as units of style, they can be approached at whatever level needs attention through specific classroom exercises and assignments. For best results, even if sentence study is carved out as a separate section at the beginning of a course, sentences should be discussed throughout the English class. Constructive criticism, with praise for good sentences as well as suggestions for improving poor ones, is invaluable in sentence work as in all teaching. With comprehensive instruction at the level of grammar, at the level of meaning, and at the level of style, students can learn to write more effective sentences.

The Pond

for Tony Vallone
by Jeff Schiff

The Father of frogs
hunches in his waistcoat

and for an instant
I fear that the sun
dies away in my lifetime.

Little else to do.
The summer thought
of backstrokes pumped
into old water: green silk
cast around the heart, blood pushed
to the skull without air--brainlag again.

While we care too much for daylight
to share our bodies with God

the Christ of frogs
is drifting from this planet
on his whittled twig,
the lungs of the pond blown clear.

Student Peer Evaluation: A Practical Approach

by Sylvia Bailey Shurbutt
Georgia Southern College

Since I first began teaching composition almost twenty years ago, I have realized the importance of peer evaluation, getting students involved with the writing productions of other students. And for some fifteen or so years I have attempted various forms of peer tutoring and peer evaluation, with varying degrees of marginal and "un-" success--until the last several years, that is.

No one can question the concept of students helping students: they "speak the same language," have the same interests, and often suffer the same disappointments in their composition classes. Thus it simply makes good sense to encourage the concept of students helping students. The process, as well, imitates the way many of us consult our peers in any problematic endeavor. And, there are clearly pedagogical reasons for encouraging peer evaluation as well. Any kind of collaborative learning forces students to become actively involved in their own education. They are not allowed to sit back and become merely the receptors of a teacher's "nuggets of knowledge," nuggets that are too soon forgotten when students no longer find themselves in an English classroom. The clever teacher quickly learns that knowledge students work for and arrive at on their own is more readily remembered than the "spoon-fed" variety. Also, students in cooperative learning settings become aware of what should be the most obvious characteristic of language--that writing is a social venture, not an exercise in isolation or a journey into the "combat zone" with the teacher discharging missiles of red ink.

However, there are also some pitfalls we have all discovered with peer evaluation, the most blatant being the difficulties and surprises encountered as novices attempt to direct novices. In a classroom one finds varying degrees of composition competency--varying levels of usage expertise, synactical skills, vocabulary proficiency, and the gift of imagination. And most important, for the evaluation process at any rate, students have varying degrees of interest in the procedure, which will be a factor in the success of their efforts. Thus, taking into consideration both the soundness of the peer evaluation concept and the difficulties involved in putting it into action, much care should go into the planning, organization and utilization of the process.

Collaborative learning works best after a few weeks into the quarter or semester when the teacher has had the chance to lay the foundation necessary for evaluating good writing and correct mechanics. However, even as this instructive part of the course is taking place, some group work can be accomplished, and it will prepare students for the peer evaluation of essays to come later in the course. Small groups of three work best, with each member having some task (i.e., a group moderator, a recorder, and a class reporter). (It is important to change the make-up of these small groups often in order to insure participation by all and to allow for class rapport to develop). Activities involving sentence combining, parallelism, misplaced and dangling modifiers- any somewhat complex activity requiring a group

consensus- work well in collaborative learning situations. Brainstorming exercises are also excellent for group work. It must be stressed, however, that clearly defined instructions and problem solving goals are essential for cooperative learning to succeed.

Once students have been exposed to the initial elements of effective composition--strategies in planning and thinking through essay topics, the varieties of possible ways to organize and present ideas, effective grammar and mechanics habits, and most important, learning to think about their words, that delicate art of transferring the beautiful chaos of ideas and thoughts into clear, logical and effective sentences--then a limited form of student evaluation of essays can begin. Initially, a number of evaluating sessions in large and small groups are best. In the larger group setting, essays from other classes should be used for teacher-moderated evaluation sessions; in smaller, less threatening group sessions, the students' own essays may be evaluated. Though students have experienced the teacher's evaluation already on several essays, their own mode of evaluating should necessarily be somewhat different--more suggestive and less combative. For smaller group evaluative sessions, the Peer Evaluation Checklist for Expository Writing (Sheet 1) is a good way to introduce students to the evaluation checklist or response sheet, a vital part of the peer evaluation process. The checklist or reader response sheet provides the structure necessary for peer evaluating to be successful. It's important for the teacher to be aware that there are as many different kinds of response sheets and checklists as there are types of essays or rhetorical modes. The teacher can prepare checklists to focus on specific parts of the essay---paragraphing, effective sentences, and details; or checklists can be prepared to elicit either reader-based or criterion-based responses. The possibilities are limitless, and the teacher can tailor checklists to suit whatever is being stressed at a particular time in the course.

By mid-quarter or mid-semester, students' familiarity with the peer evaluation process ought to be fairly well established so that they can begin working in pairs to evaluate rough drafts of their essays. At this point the library or some quiet place on campus, other than the classroom, is best for evaluation sessions. The library is particularly good for a few sessions because the teacher can be close at hand for consultation, yet not directly in the students' presence. Toward the end of the quarter, students can make their own arrangements on their own time for evaluating sessions. The evaluation checklist or response sheet, of course, can be used to provide the structure and focus that the teacher wishes for each particular essay assignment. At this point, some student self-evaluation is wise. This type of evaluation can be accomplished in a number of ways: *1) students can write on the back of evaluation sheets a statement to the effect that essays are ready for teacher evaluation after their having made a number of specific revisions and listing those revisions; 2) a separate self-evaluation response sheet can be structured; 3) the teacher can simply collect preliminary and final drafts and compare, though having students make some formal type of response is preferable.*

The success of any peer evaluation activity is largely dependent upon the approach the teacher takes. Despite the soundness of the concept of peer evaluation and the good intentions of the teacher in encouraging students to help students, the process is fraught with pitfalls and difficulties that make it of little practical value unless the teacher plans and structures the effort so that the results are positive. If such is the case, the teacher may find that the peer evaluation process could become one of the most meaningful and rewarding activities in composition class.

Evaluator's Name_____
Essayist's Name_____

PEER EVALUATION CHECKLIST
Expository Writing

1. What is this paper about?_____
   Is there a clear thesis?_____
   Does the writer use a detailed list or a broader, more general thesis?
   _____
   How could the thesis be improved?_____
   _____

2. Do body paragraphs "show" as well as "tell"? Are there illustrations and examples to support topic sentences?_____
   _____

3. How could the details be improved, made more vivid or more effective? _____
   _____
   _____

4. Are the details presented in sentences that are clear and logical? _____
   _____

5. Are sentences arranged in logical order? _____
   Where might improvements be made? _____
   _____

6. What are the mechanical/grammatical weaknesses in the paper? List and explain by paragraph.

7. What other suggestions do you have to help the essayist improve his writing?

8. What are the strengths in the essay? List by paragraph.

Laughing While Learning

by Sally E. Burkhardt
Midlothian, Virginia

A stranger coming upon them would have gasped in wonder. There in the classroom were nineteen adults, all with tape over their mouths. They giggled as they wrote and read each others' notes. Any member of the class would tell the inquisitor that he had happened upon a rather typical scene at the 1986 Capital Writing Project, an institute for teachers held each summer at Virginia Commonwealth University. If he had visited other days, he might have caught them all dancing to oriental music and singing the words of haiku just written, or using magic markers to draw pictures for clever stories they had just composed, or pretending to be four-year-olds who were writing meaningful squiggles with crayons. One day, they became so well acquainted with their own lemons that each lemon owner could pick his or hers out of a crowd.

On any class day, a visitor might think a party was going on because of so much clapping and laughter. Instead, this was a group of very talented, creative teachers who spent a thoroughly enjoyable five weeks learning how to implement writing in all grades--preschool through high school--and in all subject areas. A physical education teacher would have found as much value attending this session as did math, history, science, and even music teachers.

When these teachers had tape on their mouths, they were actively involved in the topic of that day, **THE READING/ WRITING CONNECTION**. They had just learned that educators now believe that writing should be taught along with reading because students can actually develop reading skills by writing on topics related to the reading.

The subject was especially interesting since it was so closely related to other topics presented. Math, science, and history teachers had all demonstrated various ways that writing-to-learn can help students understand subject matter.

Especially significant were reports from other teachers who were using these writing-to-learn methods in their classes. A math teacher stated that her below-average classes improved their SRA scores so much that their ending scores were higher than the average classes. Likewise, an earth science teacher was especially pleased when her students scored the highest on the city-wide exam. Reports from teachers saying "This really works!" was far more impressive to this group than any data of scientific studies reporting the same results.

The participants were especially surprised to learn the results that Carmen Collins obtained with her college freshman reading students. She found that students who wrote expressively for 10 minutes daily and to whom she responded with written empathetic comments improved their reading comprehension. (Collins, 1985) Her findings seemed to coincide with those presented by another teacher who in discussing HOW TO MOTIVATE THE RELUCTANT WRITER stressed Abraham

Maslow's hierarchy of the basic needs of human beings--to develop self esteem, to have a sense of belonging, and to have a sense of safety and security. Maslow feels the more humans fulfill these needs the more they are able to learn. Probably Collins' caring comments helped her students to gain self-esteem and a sense of security so they could better learn reading skills.

Teachers also learned that using groups in the classroom and publishing students' writing were some other ways to help students fulfill these needs.

Establishing a fear-free classroom atmosphere, therefore, is critical to encourage learning. Nowhere could such an atmosphere be better felt than in this class of teachers. Fun-loving Beth Boone Bradford, the highly creative and talented director of CWP, could take credit for the cohesiveness of the group. Sincere and warm, Beth has a natural knack for making people feel comfortable.

Another interesting point considered in THE READING/WRITING CONNECTION was that students become more involved if they write for other students. Gloria Gerritz discussed how she has made writing real for her students: they write letters from Santa Claus to "real" first graders who have sent their letters to Santa through the "North Pole" at the high school.

Likewise, these CWP fellows learned the importance of writing for other classmates by writing everything from the greatest American novel to a poem about how to brush your teeth in the morning. Twice a week, they met in writing groups to share what they had written. There was no pressure to write stylistically, only to write. Everyone thoroughly enjoyed reading and commenting upon each other's works. All were so delighted with Dan McFaden's poem "Impressions," which described each fellow, that in return everyone wrote a poem about Dan.

Giving a meaningful and enjoyable presentation, therefore, was the greatest aim of each presenter. Everyone certainly achieved that goal. While not always including knee-slapping-laughter activities, each presentation thoroughly engrossed the participants. The main purpose of the tape over everyone's mouth was then an amusing way for the group to discover an already known truth: that **reading and writing activites are equally connected with speaking and listening skills.** Once writing/reading activities are added to instruction, they will automatically involve the other two. Teaching that continually incorporates all four of these skills will foster the greatest amount of learning.

Teachers came away from the 1986 CWP armed with a wealth of teaching materials and ideas as well as an enthusiasm for teaching never felt before. The typical statement was "I've changed! I'm a totally new teacher with completely different views." Everyone felt that the institute had been so worthwhile that they wished that all teachers could have attended. They were so enthusiastic about the project that they decided to have meetings during the coming school year so that all fellows who have attended CWP since its first session in 1979 could meet to continue exchanging ideas.

These nineteen teachers were part of the lucky few selected each year to be part of the Virginia Writing Project. Fortunately, the Virginia Foundation for the Humanities and Public Policy funds this program in Virginia: similar programs try to exist in other states only on private donations. Even the National Writing Project, the organization that sponsors these writing sessions throughout the country, subsists on contributions mostly from dedicated teachers.

Unfortunately, there is enough money to allow only 140 Virginia teachers to attend these sessions each summer. While all fellows do become teaching consultants for their school districts, they are still too few in

comparison to the thousands of teachers in Virginia who haven't even heard about a writing-across-the-curriculum program.

The National Assessment of Educational Progress revealed some appalling facts in 1981 about just how much our youth are required to write: *eighty-five percent of all thirteen-year-olds can correctly complete a multiple choice comprehension question, but only fifteen percent can write an acceptable sentence summarizing the paragraph read.* (NAEP 1981) At the same time, only four percent of the social studies and science teachers in grades seven through twelve and not more than ten percent of the English teachers in these grades provide young people with opportunities to process ideas in their own language, i.e., to compose their own thoughts in writing. (Applebee 1981)

Now, five years later, Virginia can be proud to be one of the few states taking action to change these statistics. Hopefully, other states will soon follow. Once a similar writing-across-the-curriculum program is implemented in a school system, the majority of students in that system will better learn all subject matter. They will also have so much practice writing that they will learn how to express written ideas effectively. Most importantly, they will probably love to write as much as they love to talk.

REFERENCES

Applebee, Arthur N. Writing in the Secondary School. Urbana, IL: National Council of Teachers of English, 1981.

Boutwell, Marilyn. "Reading and Writing Process: A Reciprocal Agreement." LANGUAGE ARTS, v60 n6, p723-30 (Sep 1983).
Children become strategic readers of their own writing as well as of other students' writing.

Collins, Carmen. "The Power of Expressive Writing in Reading Comprehension." LANGUAGE ARTS, v62 n1, p48-54 (Jan 1985).
Expressive writing is being credited with improvement in another cognitive activity once thought unrelated, reading comphrension.

Dionisio, Marie. "Write? Isn't This Reading Class?" READING TEACHER, v36 n8, p746-50 (Apr 1983).
The author describes a sixth-grade reading program that is a writing program as well. Includes "how-to" guidelines for successful process-conference instruction.

Dyson, Anne Haas. "Reading, Writing, and Language: Young Children Solving the Written Language Puzzle." LANGUAGE ARTS, v59 n8, p829-39 (Nov-Dec 1982).
In attempting to read their own writing, both independently and in interaction with peers and adults, children may discover the nature of the precise connection between reading, writing, and language.

Gebhard, Ann O. "Teaching Writing in Reading and the Content Areas." JOURNAL OF READING, v27 n3, p207-11 (Dec 1983).
With the teaching of writing increasingly viewed as a responsibility of all teachers, reading specialists are expected to incorporate writing into their programs and, in many instances, also to provide leadership as content teachers implement schoolwide reading-writing programs.

Hansen, Jane. "Authors Respond to Authors." LANGUAGE ARTS, v60 n8, p970-76 (Nov-Dec 1983).
Authors who share their own writing and who ask other authors questions experience connections between reading and writing. Examines how these authors, all children, respond to unfinished pieces, to an author's published piece, to other students' published books, and to books written by professional authors.

Hansen, Jane. "The Author's Chair." LANGUAGE ARTS, v60 n2, p176-83 (Feb 1983).
Discusses how the use of "The Author's Chair," a place where children authors sit to read their published works, becomes an important point to examine children's concepts on authorship as well as the relationship between reading and writing.

Hill, Ada and Boone, Beth. If Maslow Taught Writing. University of California, Berkeley: 1982.
Two teachers apply Maslow's hierarchy of needs to compostion instruction. Filled with practical ideas.

Holt, Suzanne L. and Vacca, JoAnne L. "Reading with a Sense of Writer: Writing with a Sense of Reader." LANGUAGE ARTS, v58 n8, p937-41 (Nov-Dec 1981).
Considers the reading process, the writing process, the relationship between the two, and implications for the teacher.

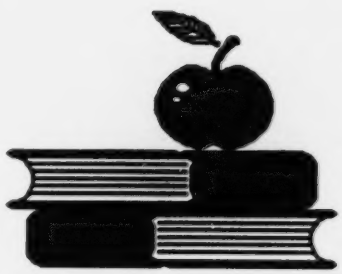
Lehr, Fran. "Integrating Reading and Writing Instruction." READING TEACHER, v34 n8, p958-61 (May 1981).
An impressive body of research supports the existence of a strong interrelationship among

the language skills of reading, writing, speaking and listening.

National Assessment of Educational Progress. Reading, Thinking, and Writing: Results from the 1979-80 National Assessment of Reading and Literature. Denver, CO: National Education Commission for the States, 1981.

Squire, James. "Composing and Comprehending: Two Sides of the Same Basic Process." LANGUAGE ARTS, v60 n5, p581-89 (May 1983).
Composing is critical to thought processes because it is a process which actively engages the learner in constructing meaning, in developing ideas, in relating ideas, and in expressing ideas. Comprehending is critical because it requires the learner to reconstruct the structure and meaning of ideas expressed by another writer.

Wilson, Marilyn J. "A Review of Recent Research on the Integration of Reading and Writing," READING TEACHER, v34 n8, p896-901 (May 1981).
Recent research suggests that reading and writing should be taught simultaneously, rather than teaching reading first.



LONELINESS

by Suzanne Jay

rolls in like fog off the dark
ocean of night, whispering a chill
into hidden nooks and crannies of my soul,
muffling the unrelenting rhythm of indigo waves
pounding against forgotten dreams.

The Teaching of Writing: What Good Is Theory?

by Sharon Crowley
Northern Arizona University

The last fifteen years mark one of the most revolutionary periods in the entire history of American composition instruction. In fact, the fifteen-year period between 1970 and 1985 witnessed more changes in composition pedagogy and theory than occurred altogether in the years between 1874 (when the composition course first began to be separated from instruction in rhetoric) and 1971 (when Janet Emig published her landmark case study of the composing processes of twelfth-grade students). During that earlier period teachers' objectives demonstrated a remarkable continuity: writing teachers, with the full support of the communities in which they worked, took on the responsibility of inculcating the conventions of mechanical literacy in their students. Only recently have English teachers begun to question the legitimacy of this goal, at least insofar as it constitutes the sole aim of courses in writing.

Pedagogies Old and New

The old pedagogy which dominated writing instruction from about 1870 to about 1970, conflated a concern for conventional correctness with instruction in traditional grammar and usage. Because of their focus on basic literacy, English teachers apparently did not distinguish grammar, usage, style or composition from one another. For example, Adams Sherman Hill, an influential nineteenth-century teacher at Harvard, discriminated three goals of good writing: good writers should aim "to use no word that is not established as a part of the language in the sense in which they use it, and no word that does not say what they wish it to say so clearly as to be understood at once . . . to put every word in the place fixed for it by the idiom of the language . . . and to use no more words than are necessary to effect the purpose in hand" (171). Hill's definition of good writing was limited, it seems, to correct word choice. Nor is it rare to find mid-twentieth-century composition teachers equating "writing" with grammar, usage, or rhetoric, as though the terms were synonymous. Indeed, historian Robert Connors has argued that "throughout most of its history as a college subject, English composition has meant one thing to most people: the single-minded enforcement of standards of mechanical and grammatical correctness in writing" (61).

In the old pedagogy teachers lectured, and students recited verbatim, from compendious textbooks or hand books which handed down received wisdom about words, sentences, and paragraphs, although some texts devoted a chapter to "the whole composition." Students were expected to compose weekly (or daily!) themes, sometimes during classtime. These themes were to demonstrate their grasp of the conventional and grammatical issues discussed in class, as well as their mastery of the logic of exposition, which mandated that every theme include a thesis sentence and that every paragraph begin with a topic sentence. Teachers graded their students'

papers at night or on weekends, painstakingly marking errors; when the papers were returned, their student authors were expected to correct the errors marked by their teachers.

The innovative classroom procedures which have taken hold in composition classrooms since the 'seventies may justly be described as a "new pedagogy."[1] This new pedagogy advocates the incorporation into writing instruction of workshops, peer review of student writing, extensive revision of papers, and of collaborative learning. Teachers no longer lecture, but serve as readers for student writing, guiding the writing process from instigation to closure. Readings are optional. The new pedagogy is of course still concerned with mechanical correctness, but its focus has been switched to the process of composing itself. A process-oriented classroom has as its primary goal helping students to adopt composing habits that improve their chances of success with writing. To this end, teachers provide their students with a variety of heuristic and revising procedures which guide them through the composing process; but, most important of all, the classroom becomes a workshop where writers are given informed and sympathetic readings of their work-in-progress. When teachers read papers which have been declared "finished," they award a grade according to the paper's success in appealing to a designated group of readers or in fulfilling an assignment, rather than primarily for its avoidance of error.

In a few words, the new pedagogy has dispensed with the old pedadogy's preoccupation with stylistic and dispositional formulas--that is, with the shape of the text--and has substituted a focus on writers and readers. Despite the great methodological divergence between these two pedagogies, I do not think that "process pedagogy" marks a wholly revolutionary shift in English teachers' thinking about the teaching of writing, although some theorists think it does. While they have changed their methods, composition teachers still retain the same goal for their instruction--to help their students become successful writers in school and in later life. My impression is that the English profession, by and large, is still willing to assume responsibility for seeing that students are mechanically literate, which is what the culture at large has expected of them all along.

What has changed, since 1970, is that composition terachers have become interested in theory for the first time time in their American history. Institutionally, composition instruction has always been attached to, or identified with, some other kind of work--rhetoric, originally, and then English (read "literature"), but also grammar, linguistics, developmental studies, logic, communications skills, "critical thinking," or what have you. Its lack of theoretical or disciplinary home has had a number of deleterious effects on composition, not the least of which has been its relegation--at least by faculty outside English departments--to the status of a technique, a "mere skill" which can be mastered in one or two semesters of intensive instruction (Rose). Just as seriously, composition's lack of theoretical ground has enabled chaos to reign in its teaching. As recently as 1965 Virginia Burke could point to confusion of this sort in many composition programs:

arbitrary decisions to add or drop a composition course, to write a theme a week or a theme a month, to use this textbook or that, to feature one kind of writing or one kind of reading over another, to evaluate papers chiefly for content or for organization or for mechanics--all such arbitrary decisions are without rationale; no decision at all may do as well as a decision one way or the other (6).

But increasingly, people who teach writing--at whatever level--are becoming aware that their practice is grounded in a discipline, a discipline which can establish principles that will assist them in choosing among competing teaching strategies. At this moment, however, teacher-theorists of

composition are in the business of sorting out which of the bewildering variety of theoretical claims made on them by recent work in rhetoric, linguistics, philosophy, and the social sciences are worth their time and attention.

What's Happening In Theory, In Theory

Rhetoric, tropolgy, sophistic. Hermeneutics, reader response theory, post-structuralism. Discourse communities, social construction of knowledgy, speech-act theory. Invention theory, cognitive style, learning theory. Sociolinguistics, text linguistics, discourse analysis, contrastive rhetoric. Literacy, reading theory, empiricism. Ethnography, "thick" description, historiography. The list of scholarly fields pertinent to composition theory is bewildering, not only because of its length, but because of its intimidating language. No one person (especially if she is first and foremost a teacher of writing) can hope to become competent in more than one or two of these areas; but I think we teachers owe it to ourselves and to our students to find out what contemporary scholars have to say about language and its relationships to its users and to the communities they construct.[2]

Although not all writing teachers agree on this point, some of us are convinced that theory can help us to teach better, since it makes our assumptions about the nature of writing explicit (Berlin). For example, a study of nineteenth-century rhetorical theory shows us, among other things, that the five-hundred-word-theme so dear to the old pedagogy is itself a historical artifact rather than an inalienable rule of discourse. The "expository theme" was generated out of models of scientific and logical investigation which were popular in the eighteenth- and nineteenth-centuries; its endurance in composition instruction can be credited to the desire of English teachers to adopt a scientific approach to the production of discourse (Crowley, Grego).

A version of post-structural literary theory which has special relevance for writing teachers has been advanced by Jacques Derrida. "Deconstruction," as Derrida nicknames it, is a way of reading which tries to show how writing has been awarded second-class status by Western culture. In Of Grammatology, Derrida argues that throughout Western history, writing has been treated as a more-or-less inadequate means of representing speech, which is itself an inadequate representation of a prior entity usually called "thought." According to Derrida, our most revered writers, beginning with Plato, have treated writing as a mirror of a mirror which reflects thought, at best, third-hand.

Derrida's observations about writing point to profound problems within the concept of "expository writing." Exposition is a relatively new genre within the rhetorical tradition, having been invented in the late eighteenth-century as an efficient generic means of conveying the results of scientific investigation to interested others. In expository discourse, some "subject" is to be explained or exposed (or, in an interesting opposition of metaphors, "covered"). In the words of one of its early twentieth-century proponents, expository discourse amounts to a "succinct and orderly setting-forth of some piece of knowledge" (Baldwin, 40). Alexander Bain gives a more inclulsive definition: for him, exposition "is the mode of handling applicable to knowledge or information in the form of what is called the Sciences," which are "each laid out on the plan of exhausting, in the most systematic array, all the information, respecting one department of nature" (147). A writer who undertakes the composition of expository discourse, according to the authors of another popular textbook, must "understand the subject under discussion better than his readers do." In exposition, "the writer's aim is to make others see the meaning of some idea as clearly as he himself sees it" (Scott and Denney, 302).

If one accepts Derrida's notions about writing, however, "expository writing" is not thinkable. From a Derridean point of view, writing does not "expose" much of anything, except perhaps itself. Nor can it "cover" (either in the sense of cloaking or exhausting) some subject which exists somehow outside itself. Derrida begins by questioning the ability of writing to represent anything at all outside itself, as well as the notion that some transcendental signifier can be found--mind, idea, soul, subject knowledge, essence--which could authorize that representation. What precedes the act of writing is more writing; all that follows upon it is more writing (reading). What writing does is extend itself, chain itself, into a series of signifiers whose proliferation can only be stopped, for writers, by an act of will or, better, by sheet exhaustion.

Thus Bain's project of systematizing and completing knowledge is the very one that Derrida sets out to attack. Derrida reads the necessity for Western culture to think of knowledge as enclosed or encapsulated within essays or books as a grasp for totality, for closure, finally, for control; every writer wants to"have the last word." I quote Derrida (which is itself always an illuminating exercise in the inability of writing to expose anything): "good writing has therefore always been comprehended. . . . within a totality, and enveloped in a volume or a book. The idea of the book is the idea of totality, finite or infinite, of the signifier; this totality of the signifier cannot be a totality, unless a totality constituted by the signified preexists it, supervises its inscriptions and its signs, and is independent of it in its ideality" (OG, 18). In other words (Richard Rorty's), Derrida wants to demolish the notion of " 'the book'--the notion of a piece of writing as aimed at accurate treatment of a subject, conveying a message which (in more fortunate circumstances) might have been conveyed by ostensive definition or by injecting knowledge straight into the brain" (146).

Expository discourse, as it is described in a venerable textbook tradition, participates in Western thought in an almost ideal way; perhaps it is not too much of an exaggeration to say that exposition is the genre, par excellence, which secures traditional notions about writing as a representation of a representation within the center of academic discourse. Vincent Leitch has remarked in his commentary on Derrida that the structure of Western systems of thought "insures balance, coherence, and organization, all deployed around a contolled point," which is as nice a description of the five-hundred-word-theme as will be found anywhere outside the textbook tradition (1983, 36). If Derrida is worth hearing, we writing teachers must entertain a new possibility: to insist that our students compose balanced, coherent, and organized pieces of discourse is to hide a deception, a deception which misunderstands the nature of writing in fundamental ways.

If traditional classes in "expository writing" play a bad joke on all of us, students are the most obvious butt of the joke. The tasks set for students in such a course are simply not possible of accomplishment. First of all, assignments in exposition, if taken seriously, place students in the position of imitating writers who have devoted their careers to becoming expert in some field of inquiry. Such assignments, at the very least, trivialize the difficult process of acquiring scientific knowledge. but even more seriously, such assignments, at the very least, trivialize the difficult process of acquiring scientific knowledge. But even more seriously, such assignments ask young people to learn to manage the terms and conventions of the discourse which surrounds a "subject" in a very short time and without assistance. Serious students try to work their way out of this dilemma by retreating to the library in order to read up on abortion, the war in Nicaragua, or what not. In Derridean terms, they try to enter into the chain of signification which surrounds, and amounts to, discourse about their subjects.

Students have another alternative, of course. They may attempt to fulfill an expository assignment by producing what Jasper Neel calls "anti-writing," where they "generate infinite numbers of texts that proclaim themselves as correct syntax, patterns of arrangement, and categories" (162). Neel argues that students have learned that "they can avoid writing altogether by providing shells with no interior: spelling, punctuation, sentences, paragraphs, structure, and coherence that are nothing but spelling, punctuation, sentences, paragraphs, structure and coherence" (182). Faced by the enormity of trying to represent some "subject" in writing, then, some students adopt a strategy of display. As Neel observes, classes in expository writing "hardly ever generate any writing." Instead, students' texts simply announce that their authors are observing the syntactic and organizational rules they have been taught to follow.

Directions

A deconstructive reading of our work, even one as superficial as mine, turns up results which are disturbing insofar as they call into question many of the attitudes toward writing which have always grounded our teaching. But, as Vincent Leitch has remarked with regard to Derrida's own engagement with pedagogical issues, to threaten a system of beliefs is also to "foster inquiry and transformation" (1985, 18). I think that we are obligated to pursue such inquiries. We writing teachers must begin to consider the relation of our work to any and all intellectual currents that will help us to understand what it is that we do, and want to do, every time we step into a classroom. If writing teachers continue the inquiry they have so recently begun, they may, in time, transform their pedagogy into a course of instruction that will, finally, achieve the goal that English teachers have aimed for ever since the nineteenth century: *to turn students into writers.*

NOTES

1. The best capsule resource for understanding "process pedagogy" is still Peter Elbow's Writing Without Teachers, although articles on and about it may be found in nearly every recent issue of English Journal and other NCTE publications.

2. Teachers who wish to introduce themselves to some of these areas of inquiry may begin by consulting Lundsford and Moran's collection of bibliographic essays, reviewed elsewhere in this issue of AEB.

LIST OF WORKS CITED

Bain, Alexander. English Composition and Rhetoric. New York: D. Appleton and Company, 1866.

Baldwin, Charles Sears. A College Manual of Rhetoric. New York: Longman's, Green and Company, 1902.

Berlin, James A. "Contemporary Composition: the Major Pedagogical Theories.: College English 44 (1982): 765-77.

Burke, Virginia M. "The Composition-Rhetoric Pyramid." College Composition and Communication 16 (1965): 3-7.

Connors, Robert J. "Mechanical Correctness as a Focus in Composition Instruction." College Composition and Communication 36 (1985): 61-72.

Crowley, Sharon. "Method in American Rhetorical Theory." Proceedings of the Rhetoric Society of America. Forthcoming.

Derrida, Jacques. Of Grammatology. Trans. Gayatri Chakravorty Spivak. Baltimore: John Hopkins UP, 1976.

Elbow, Peter. Writing Without Teachers. New York: Oxford UP, 1971.

Emig, Janet. The Composing Processes of Twelfth Graders. Urbana: NCTE, 1971.

Grego, Rhonda Carnell. "Science, Late Nineteenth-century rhetoric, and the Beginnings of Technical Writing Instruction in America." Journal of Technical Writing and Communication 17 (1987): 63-78.

Hill, Adams Sherman. The Foundations of Rhetoric. New York: Harper and Brothers, 1892.

Leitch, Vincent. "Deconstruction and Pedagogy." In Writing and Reading Differently: Deconstruction and the Teaching of Composition and Literature. Ed. G. Douglas Atkins and Michael L. Johnson, 16-26.

_____. Deconstructive Criticism: an Advanced Introduction. New York: Columbia UP, 1983.

Neel, Jasper. Inauguration: Plato, Derrida, and an Ancient-Modern Theory of Writing. Unpublished manuscript.

Rorty, Richard. "Philosophy as a Kind of Writing." New Literary History (1978): 141-61.

Rose, Mike. "The Language of Exclusion: Writing Instruction at the University." College English 47 (1985): 341-59.

Scott, Fred Newton, and Joseph Villiers Denney. Paragraph-Writing: a Rhetoric for Colleges. New Ed. Boston: Allyn and Bacon, 1909.

Writing Teachers and Writing Process: Combining Theory and Practice

by Wendy Bishop
University of Alaska, Fairbanks

INTRODUCTION

Writing teachers at every teaching level use the term "process" when discussing writing, but no single description of the writing process, developed from research into composing, adequately synthesizes current theory and research in the field. To develop an adequate and current model of the writing process in general, and the composing process specifically, it is necessary to discuss work by many researchers and many theorists, some of whom do not agree with the theoretical basis of each other's work.

In his October 1986 College English article, "Competing Theories of Process," Lester Faigley discusses many of these theories and offers a useful framework from which to synthesize information about writing process. Faigley divides process theory into three broad categories: expressive, cognitive, and social. Of these categories, cognitive theories provide a research based starting point for building a model of the composing process. This paper will review research which develops models of basic and expert writers at work and then offer suggestions for using what is known about writing process to enhance writing students' growth in the classroom.

WRITING PROCESS THEORY

Research in the cognitive domain of writing has developed dramatically in the last twenty years. Not only have cognitive models become more sophisticated but also techniques for studying them have improved. A generally accepted starting place for cognitive research is Rohman and Wlecke's 1964 model of writing, which included three stages: prewriting, writing, and rewriting. These researchers were studying invention and not intending a complete description of the composing process yet their model prompted further research. The main drawbacks to the model were its linearity and the fact that it was derived from products, written texts, and not the observed process of writing, writers at work.

By 1971, Emig had studied the composing process of twelfth grade student writers and had expanded both the research model and research methodology. Emig used case studies and composing protocols, observing writers and interviewing them to verify her observations. She expanded Rohman and Wlecke's categories of prewriting, writing, and rewriting. For instance, in the writing stage she observed that writers exhibit silences and hesitations, areas studied by later researchers. She broke down the rewriting stage into correcting, revising, and rewriting (which meant stopping and starting over). One of

her most important discoveries involved the recursive nature of the composing activity. She found writers planning in the prewriting and the writing stages, and so on. An examination of recursiveness and the development of new research techniques were Emig's strongest contributions at that time.

By 1980, the composing process appeared much more complex than formerly thought. By observing writers as they wrote, a great deal could be inferred about their cognitive activities and more questions presented themselves for study. Specifically, what were the differences between basic and expert or professional writers, what were the steps in the revision process, and what kept certain writers from becoming more successful in the composing process?

In a landmark study published in 1977, Shaughnessey defined and explored the problems of basic writers. Basic writers she found--contrary to the expectations of teachers--were working by a rule-governed system. Their mistakes were often the result of mis- or over-applying rules in their writing. With careful error analysis and attention to their writing process and classroom development, Shaughnessey found ways to enable basic writers to become more fluent, successful writers.

Interest in the problems of basic writers (who flooded schools in the 1970s due to open admissions policies) led researchers to study the differences between basic writers' composing strategies and the strategies of traditional college students or experienced professional writers. Perl (1979) found that basic writers were doing exactly what Shaughnessey had said they were doing, applying ineffective rules throughout the composing process. These writers would often stop and scan and correct their papers at the sentence or word level. This self-imposed interruption would keep the students from achieving any type of global development in a piece of writing.

Perl found more efficient writers participating in projective structuring (worrying about audience) and retrospective structuring (checking the text so far in order to guide future development). She found successful writers listening to what she termed a "felt sense" which helped them negotiate the demands of their text in process.

Pianko (1979) also found basic writers to be overly rule-governed and concerned with correction. Basic writers in Pianko's study spent little time prewriting or writing and did not appear to be value writing. However, the traditional students that she observed did have more successful writing strategies than did the basic students.

Sommers (1980) and Bridwell (1980) both studied revision. Sommers found that basic writers relied on two main types of revision--addition and deletion--neglecting substitution and reordering. However, experienced writers used all four types of revision techniques. Experienced writers also had metacognitive awareness of their revision process while student writers, on the other hand, spoke of "cleaning up" their writing and showed underdeveloped revision strategies.

Bridwell's study supports this difference between successful and unsuccessful writers. In her study, the most effective writer revisions occurred between first and second drafts while writers were rereading their work. However, less successful writers, as in earlier studies, interrupted their work to make meaning-destroying, sentence-level corrections.

In 1981, Flower and Hayes developed a full scale cognitive model of the composing process. They divided composing into generating, translating and reviewing. Further, they discovered several important aspects of composing that connect to the results of the research I have reported so far. First, the composing process is also dependent on the text so far (as in Perl) and

the rhetorical situation (audience demands, and so on) and is limited by the capacity of long-term memory. In this case, memory is linked to metacognitive and metalinguistic ability developed through previous writing experiences. Finally, and most important to their model, writers are influenced by self-developed goals. Flower and Hayes found successful writers relying on a hierarchy of sub, mid, and higher level goals which took them from sentence level to global concerns. Less successful writers seemed to lack mid-level goals and became stuck at the sentence level (as in the revision studies by Bridwell and Sommers) or on more global concerns.

Three other studies need mentioning to round out the composing picture. In 1980, Rose published work on blocked and unblocked writers. He found that blocked writers were often applying inappropriate, algorithmic rules to their writing, a characteristic of basic writers. On the other hand, unblocked writers had flexible planning and composing strategies which allowed them to write in a variety of situations for a variety of audiences (like Sommer's expert writers).

In 1979, Flower discussed writer-based prose. Writer-based prose is generally narrative and associational in structure, internal, expressive, and intended by the writer to explore a situation. Nonetheless, many writers have trouble moving from the useful medium of writer-based prose to the more public medium, which Flower termed reader-based prose. Reader-based prose is expository in nature and organized with the reader in mind. Work by Collins and Williamson (1981) provides some insight into the problems experienced by composers of writer-based prose. Often these writers seem to be writing down speech, relying on unavailable references which are external to the text.

Cognitive research, then, develops a picture of the basic writer as someone who is rule-governed (generally inappropriately so), who has trouble imagining audiences other than himself, who doesn't value "school" writing, and who has inflexible revising and writing strategies and an underdeveloped sense of the composing process. Successful writers are much more closely aligned to the Flower and Hayes model, able to decide upon audience and able to tailor the developing text to audience demands and rhetorical demands. The successful writer not only has flexible composing and revising strategies but also has a wealth of successful previous writing experience to draw upon, enabling her to make and adjust writing goals to suit a particular writing situation.

Unfortunately, as developed as this model is, it is not complete. For instance, those who believe in expressive theories of composing see the writer as an individual who is learning through writing. Theorists such as Macrorie, Moffet, Smith, Mayher, and others, view writing as a natural process, and many of their theories are derived from observing writers in the classroom. They are opposed to the cognitive model, arguing that those researchers, in order to study writing, had to break down writing activities into unnatural and unrealistic stages, procedures, and so on. Additionally, they point out the problems which arise when such studies take place in unrealistic testing contexts and settings.

Other theorists like Knoblauch and Brannon feel that breaking down the writing process into stages greatly misrepresents the composing process and encourages teachers to take a smorgasbord approach to writing instruction--picking and choosing those stages or those models they wish to emphasize--and that such an approach will lead to misinformed instruction (1984). They prefer to emphasize a holistic approach to the teaching of writing.

Expressive theorists have made valuable contributions to composition instruction. They suggest that we start where the student is, use student-centered

classrooms and help students develop as individuals as they develop as writers. Unfortunately, these theorists do not offer enough in the way of classroom pedagogy that takes into account the very real constraints under which composition teachers work, such as large classes, department or district control of curriculum, diverse student literacy backgrounds, and so on. However, expressive theorists do offer an important corrective voice when considering cognitive theory which still, as yet, offers an incomplete model for the complex activity we call composing.

A new outlook for composing theory comes from the social theorists. Structural social theorists like Bizzel (1986), Cooper (1986), and Bruffee (1984) insist that neither the cognitive model nor the expressive models are complete, for composing does not occur only for an individual (expressive) or in the head (cognitive) but also in complex social settings which affect the ways in which both basic and professional writers write. To define a new, contextual base for composing, Bizzel explores the idea of discourse communities, Bruffee interpretive communities, and Cooper an ecological system that supports writing.

Equally as important as the work of social theorists is the work being done by ethnographers like Heath (1984) and Harste, Woodward and Burke (1984). These researchers point out that composing is negotiated by writers within households, schools, and communities, and that these social/biographical factors also affect the writing of any individual.

Rather than seeing these strands of theory and research as single items on a smorgasbord from which teachers and students pick and choose, I prefer to see current work in composition as confirming and extending previous work. A single writer certainly does need to express herself and to learn through writing. If she is offered demonstrations (a teacher or member of a work group writing), then she becomes engaged and sensitive to writing (Smith 1983).

At that point, she is ready to participate in classroom activities that nurture her metacognitive awareness (writing process journals, peer group discussions of writing, invention heuristics). This awareness will result in more fluent texts; she will write more freely and for longer periods. Practice and attention to writing will result in improved writing correctness. Having real audiences, such as a supportive teacher and a writing work group, will allow her to move from writer-based to reader-based prose because she will want to and she will have every expectation of communicating successfully. Additionally, extended, ungraded practice will allow her to move from the conventions of spoken language to the conventions of written language as they are negotiated in her classroom community.

WRITING PROCESS AND THE WRITING CLASSROOM

My understanding of current theory leads me to the development of a student-centered, process-oriented writer's workshop based on the collaborative models of Bruffee (1984) and Hawkins (1975) which are in turn based on earlier work by Rogers (1961) in the U.S. and Abercrombie (1974) in Great Britain. I believe the collaborative method allows students the greatest chance to achieve the following course objectives:

1. **Students will take responsibility for their own writing and view themselves as writers.**

2. **Students will develop a more efficient and effective writing process.**

3. **Students will learn to critique their own and other students' work and participate supportively in peer writing groups.**

4. **Student writing will improve and students will make fewer errors.**

5. **Students will develop flexible writing strategies which allow them to write in a variety of writing situations.**

These are certainly not the only course objectives I would work for, but they are the ones that develop naturally out of a study of current research in composing as outlined in the first section of this paper, for research suggests that basic writers have problems in most or all of the areas listed above. It should be noted that writing change occurs slowly and a course may only begin a process of writing change that may not be manifest until after the course has ended; therefore, a writing course should include both short and long-term objectives (Cooper 1975).

It would be useful to sketch the organization of a collaborative classroom. First, when possible, topics for writing are student generated. Second, student texts are the students' own writing. Third, writing and revision take place in and out of class, and students are offered opportunities for non-graded writing. In my classes, students submit a writing portfolio in the middle and the end of the semester. When they do so, they write letters of self-evaluation and I respond in writing. Elbow and Bellanoff(1986) discuss a department level portfolio system which can be used as a proficiency examination at the college level.

Next, the two major activities of the class are participation in writing peer groups (students talking to each other about their writing) and student teacher conferences. Class lecture is kept to a minimum and limited to general information dissemination.

Students will take responsibility for their own writing and view themselves as writers.

Basic writers are often the victims of years of schooling which have depreciated their own sense of worth. These writers view successful writers as people who sit down and write a perfect draft every time. Basic writers are also often working against their own instincts and applying teacher-given rules of writing that do them little good (Hartwell 1981).

The collaborative classroom places these students in the center of the curriculum. Students are asked to develop their own topics and start to learn within the supportive social context of a writing work group that offers them a real audience (Murray 1980). By sharing drafts (and eventually writing portfolios) with other students, writers come to see themselves as individuals who are in control of their own writing: deciding when to revise, which pieces of writing to submit for final grades, and so on. Once they begin to view themselves as writers, basic and student writers will be much more receptive to information that the instructor is able to offer in the way of invention techniques, grammatical explanations, and so on.

Students will develop a more efficient and effective writing process.

Research in the composing process shows that professional writers have a great deal of metacognitive awareness of their own writing techniques. Student writers need to develop a similiar awareness. This will be done by having students write literacy autobiographies (Hartwell, Rhetoric Review, in press), share entries in process journals (Mayher, Lester, and Pradl 1983), and discuss a process model (Reigstad and McAndrew 1984) under the guidance of an instructor who is familiar with such models. After discussing their own composing

process in small groups, class members together will use the blackboard to list the elements of the composing process familiar to them from their own writing and then compare it to a process model handout. In subsequent journal or log entries, students continue to analyze their own composing processes.

Students will learn to critique their own and other students' work and participate supportively in peer writing groups.

Peer group work is one of the foundations of the collaborative classroom (the other being conferences, where many of the activities described in these sections can be modeled and reinforced). Learning to critique other students' work helps a writer to gain necessary self-editing skills. It helps a writer learn to step back from his own work and evaluate it. This type of distancing skill is often lacking in basic writers or writers who are overly reliant on writer-based prose. Hawkins (1975) and Reigstad and McAndrew (1984) agree that students need to be trained to work in groups. They need to learn effective group roles (timekeeper, historian, general member) and they need to learn what to look for in a paper, what Reigstad and McAndrew call developing a priority of concerns. Students can be given preliminary critique sheets (Beaven 1977) or can develop them through discussion with each other and the teacher. Several researchers have studied the ability of work groups to stay on task, and a recent study by Gere and Abbott (1986) found that groups were effective.

Student writing will improve and students will make fewer errors.

The collaborative classroom offers students a non-threatening environment in which to explore and take risks. Harste, Woodward and Burke (1984) found that these were important classroom attributes for primary school writers. In the same sense, the basic writer needs to participate in successful adult literacy experiences (Hartwell, Rhetoric Review, in press; Shaughnessey 1977).

Students who are offered an environment which values revision will certainly improve their writing over the course of a semester, and this improvement can be traced by reviewing student writing portfolios. As students write longer pieces, they will revise more often, achieve greater writing clarity, and eventually begin to make fewer errors even in earlier drafts. Additionally, in individual conferences students will focus on the same priority of concerns (higher order--focus, organization, tone--before lower order--spelling, punctuation) they focus on with other writers in their work groups. However, in conferences, the teacher and student can review necessary grammatical or mechanical problems together in the context of an actual piece of student writing which will benefit from such a discussion.

Students will develop flexible writing strategies which allow them to write in a variety of writing situations.

The teacher in a student-centered classroom is seen as a coach or resource for students. He can offer a student a variety of invention techniques as the occasion demands. Working with individual students in conferences or with small groups of students, the teacher offers techniques such as nutshelling, twenty questions, tagmemic grids, or Burke's pentad (Reigstad and McAndrew 1985). If the student doesn't like a draft or doesn't know where to begin, a short session with invention techniques may get her started. Students will also be encouraged to find real audiences beyond the teacher and beyond the classroom. They will be encouraged to work on papers that relate to other classes or real-life concerns which they have. To reinforce the reality of such audiences, students will be

encouraged to publish in the school newspaper or mail letters written about subjects of concern to them; that is, every opportunity for publishing student work formally or informally will be encouraged.

It seems clear that current research into writing processes, particularly the composing activities of basic and expert writers, is rapidly widening our understanding of the complexities of the writing experience. The difference between Rohman and Wiecke's early, linear model of the composing process and Flower and Hayes' cognitive model of the same activity are monumental. To become more effective in the writing classroom, a writing teacher needs to understand these models and apply theory to actual teaching situations, for a writing instructor is the single most important agent of change, turning writing theory into sound teaching practice in the writing classroom each time she begins a class.

WORKS CITED

Abercrombie, Minnie. (1974). Aims and Techniques of Group Teaching. 3rd. ed. London: Society for Research into Higher Education, Ltd.

Beaven, Mary H. (1977). "Individualized goal setting, self-evaluation, and peer evaluation." Evaluating Writing: Describing, Measuring, Judging. Ed. Charles Cooper and Lee Odell. Urbana, IL: NCTE. 135-156.

Bizzell, Partricia. (March,1984). "What Happens when Basic Writers Come to College?" Pater presented at CCCC, New Orleans.

Bridwell, Lillian S. (Oct., 1980). "Revising Strategies in Twelfth Grade Students' Transactional Writing." Research in the Teaching of English, 14: 197-222.

Bruffee, Kenneth. (Nov., 1984). "Collaborative Learning and the Conversation of Mankind." College English, 46: 635-652.

Cooper, Charles. (1975). "Measuring Growth in Writing." English Journal, 111-120.

Cooper, Marilyn. (1986). "The Ecology of Writing." College English, 31: 134-142.

Elbow, Peter and Pat Bellanoff. (Oct., 1986). "Portfolios as a Substitute for Proficiency Examinations." College Composition and Communication, 37: 336-339.

Emig, Janet. (1971). The Composing Processes of Twelfth Graders. Urbana, IL: NCTE.

Faigley, Lester. (Oct., 1986). "Competing Theories of Process." College English, 48: 527-542.

Flower, Linda. (1981). "Writer-Based Prose: A Cognitive Basis for Problems in Writing." College English 41: 19-37.

Flower, Linda. and John R. Hayes. "A Cognitive Process Theory of Writing. College Composition and Communication, 32 (1981): 365-387.

Gere, Anne R. and Richard Abbott. (Dec., 1985). "Talking about Writing: The Language of Writing Groups. Research in the Teaching of English, a9, 362.

Harste, V.C., Woodward, V.A., & Burke, C.L. (1984). Language Stories and Literacy Lessons. Portsmouth, NH: Heineman.

Hartwell, Patrick. (1984). "The Writing Center and the Paradoxes of Written-Down Speech." Writing Centers: Theory and Administration. Ed. Gary Olson. Urbana, IL: NCTE. 48-61.

---. (Rhetoric Review, in press.). "Creating a Literate Environment in Freshman English: How and Why."

Hawkins, Thom. (1976). Group Inquiry Techniques in Teaching Writing. Urbana, IL: NCTE.

Heath, S.B. (1983). Ways with Words: Language, Life, and Work in Communities and Classrooms. New York: Cambridge University Press.

Knoblauch, C.H., and Lil Brannon. (1984). Rhetorical Traditions and the Teaching of Writing. Montclair, NJ: Boynton/Cook.

Mayher, John, et al. (1983). Learning to Write/Writing to Learn. Upper Montclair, NJ: Boynton/ Cook.

Murray, Donald. (1980). "Writing as Process: How Writing Finds Its Own Meaning." Eight Approaches to Teaching Composition. Ed. Timothy Donovan and Ben McClelland. Urbana, IL: NCTE. 3-20.

Perl, Sandra. (1979). "The Composing Process of Unskilled College Writers." Research in the Teaching of English 13: 317-336.

Pianko, Sharon. (1979). "A Description of the Composing Processes of College Freshman Writers." Research in the Teaching of English 13: 5-22.

Reigstad, Thomas, and Donald McAndrew. (1984). Training Tutors for Writing Conferences. Urbana, IL: NCTE.

Rohman, D. Gordon, and Alfred O. Wlecke. (1964). "Pre-Writing: The Construction and Application of Models for Concept Formation in Writing." U.S. Department of Health, Education, and Welface Cooperative Research Project No. 2174. East Lansing: Michigan State U.

Rogers, Carl. (1961). On Becoming a Writer. Boston: Houghton Mifflin Co.

Rose, Mike. (1980). "Rigid Rules, Inflexible Plans, and the Stifling of Language: A Cognitivist Analysis of Writer's Block." College Composition and Communication 31: 389-401.

Shaughnessy, Mina P. (1977). Errors and Expectations: A Guide for the Teacher of Basic Writing. New York: Oxford UP.

Smith, Frank. (1983). Writing and the Writer. New York: Holt, Rinehart & Winston.

Sommers, Nancy. (1980). "Revision Strategies of Student Writers and Experience Adult Writers." College Composition and Communication 31: 378-388.

Developing a Basic Writing Program: Addressing Error Individually

by Irwin Weiser
Purdue University

Basic writing programs exist in part to compensate for the differences in writing ability of beginning writing students and are supposed to make both basic writing and "regular" introductory-level composition courses more homogeneous. But basic writers exhibit a tremendously large range of writing abilities, from those who have difficulty writing complete sentences and lack familiarity with most of the conventions of standard English to those whose writing is essentially correct but is ineffective because the writer does not understand how to make a point in writing or how to develop ideas. All basic writing students need instruction and practice in the composing process: they need to learn strategies for approaching a writing task, for analyzing the rhetorical situation of that task (the purpose, audience, and their own role), for generating ideas, planning, drafting, and revising. In this regard, basic writers share the needs of most introductory composition students. But most basic writers also need to learn grammatical and mechanical conventions in order to be able to edit, proofread, and correct their writing once they have grappled with the more fundamental aspects of composing.

The dilemma for those charged with developing a program which enables students to practice composing complete discourses as well as to master the grammatical and mechanical skills they lack is how to address the latter skills without de-emphasizing the former. Numerous empirical studies of the relationship between instruction in grammar and writing ability fail to show "that grammar as traditionally taught in the schools has any appreciable effect on the improvement of writing skill" (Henry C. Meckel, "Research on Teaching Composition and Literature," in Handbook of Research on Teaching, ed. N. L. Gage, Chicago: Rand McNally, 1963, p. 981). Our experience in the classroom demonstrates that time we spend teaching grammar and mechanics not only takes away from time we can spend writing, discussing writing, and teaching composing strategies, but also is often counterproductive because regardless of what we may say and believe about the relatively minor contribution of surface correctness to the success of a piece of writing, our students hear the message that surface features and conventions are the most important elements of good writing. Further, we know that the errors our students make vary from individual to individual, so classwork on these matters often wastes the time of students and teachers alike.

How then do we resolve the problem of how to help basic writers learn the conventions they need to become successful editors of their writing without abdicating our responsibility to teach them other aspects of the composing process? The approach we have chosen at Purdue University is to separate *instruction* in grammar and mechanics from instruction in the composing process. We do this through a careful combination of classroom instruction and individualized work in our writing lab. In

class, we remind students of the negative effect errors in grammar and mechanics have on readers. We tell them that what makes errors "bad" is that they prevent writers from communicating with their readers and that they often color a reader's impression of the writer as well as of the writing. We emphasize that learning to edit, proofread, and correct their writing is an important part of the whole process we are teaching, and we tell our students that we expect final drafts to be relatively free of errors, missing words, typos, and the like. When we respond to our students penultimate and final drafts, we point out errors, and we keep error records for those drafts in order to help us identify where our students need to improve their grammar and mechanics. Our intention is to discover, and to help our students discover, patterns of error which the students can learn to avoid or correct. But we do not spend class time teaching rules of grammar, punctuation, capitalization, and spelling or working on exercises. Instead, we make learning grammar and mechanics the students' responsibility by offering them the means of learning: self-instructional material combined with tutorial assistance in the writing lab.

The idea behind this approach is relatively simple: we know that our students have been instructed in the conventions of grammar and mechanics for years in elementary and secondary schools. They may have had the opportunity to learn, but not the interest or motivation or ability. Additional formal instruction in grammatical and mechanical conventions will not only turn off our students, but, as I indicated before, will take away from the time we have to teach them other composing skills which can be more effectively presented in the classroom. Self-instruction in grammar and mechanics gives students who are motivated the opportunity to learn at their own pace, studying what they do not know, without having to spend time reviewing what they have already mastered. The tutors who are available to help the students when they cannot understand or have difficulty with the self-instructional material can provide the kind of individual instruction which is difficult to achieve in a classroom presentation. And this tutorial instruction in grammar and mechanics differs from the formal group instruction which Meckel reports as ineffective precisely because it is based on each student's individual problems.

While I said that the idea behind this approach is relatively simple, the implementation has been a bit more difficult. The first step was to restructure the basic writing course from five classes per week to three classes plus two lab sessions. In the classroom, we would continue to emphasize rhetorical skills and to teach invention, planning, writing, and revising strategies. In the lab, students would work on grammar and mechanics. Initially we used a self-instructional text designed for basic writers. Each week, students would be assigned one section of the text. They would read the instructions, rules, and examples, would complete the exercises and check their answers, and would take a mastery test which required them to write original paragraphs to demonstrate the skill they had been studying. Students could seek help from tutors if they were having difficulty with any of the material.

Student response to this approach was terrible. The text, though clearly written and logically organized, was not appropriate for our students.[1] It had been written for weaker students than most of ours and assumed that most of the users would be non-standard dialect speakers. Many students complained that the material was insultingly easy, and tutors and teachers realized that students were making errors because they were not paying attention to what they were doing. Further, we realized that requiring all of our basic writing students to complete *any* self-instructional text still did not address the fact that the instruction our students needed differed widely from individual to individual. Even though students who did not need work in a particular area could complete that

material rapidly, they were not using their time well. We knew that, and more importantly, the students knew that. The text-tied approach simply verified students' belief that grammar and mechanics study was boring and irrelevant to their needs.

The next step was to individualize the lab component of the course as much as possible. Ideally, such individualization would take the form of having each student meet weekly with a tutor to go over a draft or a paper, looking for errors in the context of their own writing. But such an approach would require, for our program of around 275 students every fall, more tutors and more hours for tutoring than were available. As an alternative, we decided to develop individualized self-instructional units which would address the most typical problems our students have. Teachers and turors were asked to submit lists of grammatical and mechanical problems which they considered to be both typical of their students and serious obstacles to effective writing. A compilation of these lists showed that instructors and tutors agreed that our students' major problems fell into the following seven areas:

1. Sentence-boundary errors, including fragments, run-ons, and comma splices.
2. Spelling.
3. Punctuation, especially commas, semicolons, and apostrophes.
4. Verb endings, including principle parts of irregular verbs and tense.
5. Noun endings, including plurals and possessives.
6. Pronoun-antecedent agreement.
7. Subject-verb agreement.

This list formed the starting point for the development of separate lab units for each of the seven problem areas. Over the summer, Muriel Harris, who directs Purdue's Writing Lab, and I went through the lab's extensive collection of handouts, exercises, and texts, selecting those which seemed most adaptable to self-instruction. In addition, we wrote mastery tests for each unit, most of which are controlled compositions which ask students to make specific changes in a given short essay.[2] Because we wanted to provide some lab work for our more competent students, we also developed a unit on sentence combining.

Now instructors in the basic writing program can assign specific lab work to specific students based on problems they detect in the students' writing. Students go to the lab when they need to, to work on what they need to, instead of going every week to work their way through a text which may not really be addressing their problems. Since instructors give lab assignments only when they feel that lab work will benefit the student, some students have lab work nearly every week; others may only go to the lab a few times per semester. Surprisingly, there have been no complaints from those who are assigned work that the system is unfair, perhaps because they know when they register for the course that it has a lab component. Even more encouraging is that complaints about the lab have virtually disappeared. Students know that the work they do in the lab is assigned because their writing shows that they are having difficulty, not because someone in authority has decided that studying grammar and mechanics is good for them.

An unexpected benefit of making individualized assignments in grammar and mechanics is that our tutors have more time to work with students on the papers they are writing for class. Since not every student has a lab assignment every week, tutors have been freed from some of the checking they had been doing and thus are able to go over students' writing with them, offering them instruction within the context of a

specific paper the student is working on. And it is this kind of individualized discussion of the student's own writing, supplementing the classroom work and conferences with the teacher, which helps students apply what they are learning through the self-instructional materials.

An additional logistical benefit of this individualized approach is that we have done away with the dreaded Friday deadlines for required lab work. No longer are desperate students jamming the lab on Fridays, trying to do in one hour work that should take two or more. No longer are tutors swamped with students who want their mastery tests graded by the 5:00 P.M. closing time. Instead, deadlines, set by classroom teachers, vary according to the amount of work a teacher assigns from a particular unit. Teachers can be flexible, assigning work to be done within a few days or a week or more, depending on the student's problems. And, as the sample assignment sheets appended to this essay show, teachers may decide to assign specific parts of a unit based either on the specific nature of a student's errors or on their severity. In the spelling unit, for example, teachers may only require students to complete specific homonym exercises, or may choose to assign a general diagnostic spelling test designed to help tutors and students classify error-patterns. Depending on a student's subsequent writing and written reports from tutors, the teacher may later choose to assign further work from this unit. Thus minor problems can be treated quickly, in isolation from a general study of spelling, and more severe spelling problems can be addressed with more extensive work.

We know that changes in writing occur slowly and that our students will not learn to avoid or correct all their errors in grammar and mechanics in the course of one semester. Nevertheless, classroom teachers report that their students seem to make fewer errors and are better able to detect and correct their mistakes after they have worked in the lab. Agreement and verb-ending problems seem to clear up fairly easily, though punctuation problems persist longer, perhaps because there is often a choice involved in how to punctuate a particular sentence. We have seen that our students are pleased with the individualized approach and that our tutors are less frustrated by having to deal with hostile students. And we know that in our classrooms we have more time to teach our students rhetorical strategies, to have small-group readings of drafts, and to emphasize the early stages of the writing process which enable our students to develop papers which are worth the time and effort that goes into editing and correcting them.

NOTES

[1]Our experience with this text and with others we examined emphasizes an important point: basic writing clases, perhaps more than any other writing classes, are institution-specific. It is difficult to generalize much about basic writers because, depending on the admissions policies, geographical location, and student population of a school, the weakest writers may be much worse or much better than those at a different kind of institution. Many of the texts that have been written for basic writers assume that they are all like the students Mina Shaughnessy studied in Errors and Expectations (New York: Oxford University Press, 1977)--urban, minority, non-native or first-generation English-speakers, etc. Such simply is not the case.

[2]For an introduction to controlled composition techniques see my "Imitation in the Basic Writing Class," Arizona English Bulletin, 22 (Feb. 1980), pp. 139-143, and Donna Gorrell's "Controlled Composition for Basic Writers," College Composition and Communication, 32 (Oct. 1981), pp. 308-16.

English 100
SPELLING UNIT

Student's name:_____ date assigned:_____

Teacher's name:_____ date due:_____

date completed:_____

tutor's signature:_____

The items checked below are to be completed during your lab hours in the Writing Lab. Please ask English 100 tutors in the lab to help you locate these materials.

INDIVIDUAL PROBLEMS

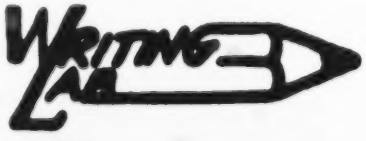
_____to/too/two: handout ("Don't get caught. . .") and Tutortape 4
_____plurals: handout ("Noun plurals") and Tutortape 6
_____ie/ei: two ie/ei handouts with exercises
_____homonyms:
    _____its/it's: handout ("Don't get caught. . .") and 2 exercises
    _____there/their/they're: Tutortape 4; handout ("Don't get caught. . ."), and 3 exercises
    _____your/you're: handout ("Don't get caught. . .") and 3 exercises
    _____contraction or possessive exercise: it's/its; their/they're; your/you're; who's/whose
    _____except/accept: handout ("Don't get caught. . .") and exercise
    _____affect/effect: handout ("Don't get caught. . .") and exercise
_____suffixes: 2 exercises

FIRST STAGE

_____Diagnostic test (for ie/ei, pronunciation, unstressed vowels, double consonants, and homonyms)
_____Study materials to accompany errors in the diagnostic test
_____Mastery test

SECOND STAGE (for more extensive study and practice)

_____Whole Brain Spelling (computer program)
_____Basic Spelling Patterns, Sp. 1
_____Consonant Patterns, Sp. 2, Sp. 3
_____Vowels, Sp. 4, Sp. 5, Sp. 6
Tutortape 1, Tutortape 2, Tutortape 3
_____Look-alikes, Vocab. 4, Vocab. 5
_____Sound-alikes, Vocab. 6, Vocab. 7
_____Prefixes and Suffixes, Sp. 7, Vocab. 2
_____Word Families, Sp. 7
_____Spelling: 500 Words
_____Spelling: Double Demons



English 100
VERB ENDINGS UNIT

Student's name:_____ date assigned:_____

Teacher's name:_____ date due:_____

date completed:_____

tutor's signature:_____

The items checked below are to be completed during your lab hours in the Writing Lab. Please ask English 100 tutors in the lab to help you locate these materials.

_____Handout "Verb Endings," plus exercises A, B, C, D, E, F

_____Handout "Verbs with Helpers"

_____Handout "Troublesome Verbs," with exercises #1 and #2

_____Handout "Troublesome Verbs," Lie/Lay; Sit/Set; Rise/Raise

_____The -ED Marker in Writing (tape)

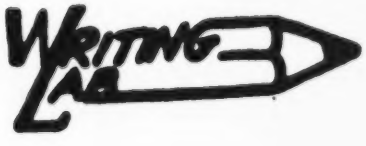
_____Grammar #8

_____The -S Marker in Writing (tape), Part 3

_____Handout "Proofreading Exercise B for Past Tense Verbs"

_____Module 6, "Past-tense Verb Forms" in The Comp-Lab Exercises, pp. 112-127.

FOR MORE EXTENSIVE WORK
Keys to American English, pp. 11-186



26 Reasons to be a Teacher

To Miss Preskar
by Mrs. Taylor's third grade at Marshall School, Flagstaff

Miss Preskar, we were a very lucky class to have you as a student teacher. Thank you for helping so many times when we didn't understand things. Besides us, here are 26 reasons to be a teacher.

YOU GET TO

1. Play games with children.
2. Teach correct things.
3. Take children out to recess.
4. Write stories with children.
5. Correct papers.
6. Get paid.
7. Have parties with kids.
8. Lead the pledge.
9. Make rules.
10. Send children to special classes.
11. Give out stickers.
12. Make calendars.
13. Make bulletin boards.
14. Listen to kids.
15. Read notes to go home.
16. Give homework.
17. Go to open house.
18. Have parent conferences.
19. Help students.
20. Have fund raisers.
21. Go to meetings.
22. Have picture day.
23. Go on field trips.
24. Choose special people.
25. Call the roll.
26. Give treats.

We know you will be a great teacher for other classes cause you're nice and you look like a shiny, new diamond.

June 1986

DEAR U .S. COLLEAGUES:

Thus Spoke Who? A Study in Received Opinions

by LI Min Hua
Chinese University of Hong Kong

Beware of the Bible! Do not let its author(s) fool you (91%). It's reputation cannot save it (84%). UnHoly! (71%). Protect teen-agers from it (56%). Mind its pornography (36%). Not great literature (20%), but dirty (20%).

Thus argue, in other words, 55 University students, 78 percent of whom describe themselves as at least partially religious.

When I asked our first-year English majors to evaluate love lyrics from the Song of Solomon (see Appendix), I told only half of them the source:

Survey Regarding ***a Textbook*** *for Hong Kong*

The Urban council plans to adopt one anthology of English literature for all students in secondary schools. One anthology being considered contains the following passage **from the Bible**, and we would like to know your opinion:

I changed key terms when I introduced the passage to the others:

Survey Regarding ***Pornography*** *in Hong Kong*

The Urban council plans to adopt one anthology of English literature for all students in secondary schools. One anthology being considered contains the following passage **about sex**, and we would like to know your opinion:

[no boldface in the original of either version]

Students overwhelmingly agreed that a "famous writer...does not justify a passage as good literature" (91%) and that the fame of the book "should not influence the...decision" (84%). Evidence suggests, however, that much besides quality of the text influenced the students' own views.

The Bible's reputation seems to have pressured some. For example, on the five statements about the quality of the text, those told that the passage was from the Bible gave the passage an average of 11.6 points benefit over those not told (see Tables 1 & 2).

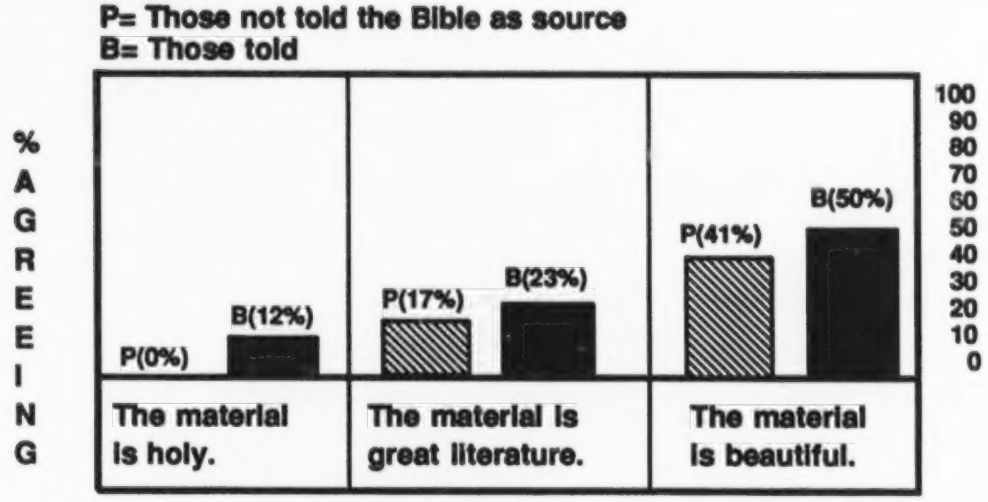


TABLE 1: Possible Mitigation Via the Bible's Reputation

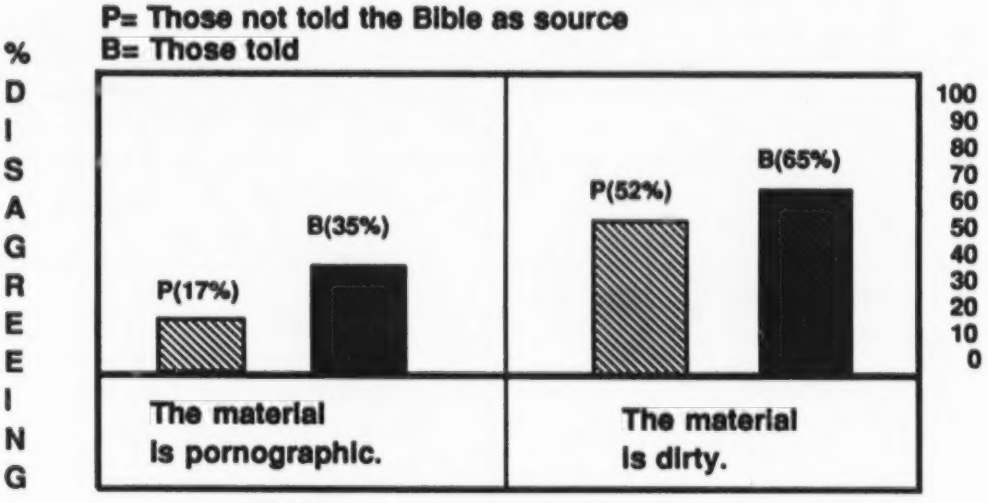


TABLE 2: More Possible Mitigation

The tables chart the responses of the non-religious as well as the religious. In some ways, the religious waffled even more. For example, 60 percent denied that the passage was "great literature" when not told the source, and only 20 percent of these registered "no opinion." Yet when told the source, only 14 percent of the religious dared disagree with the claim "great literature": thirty-six percent affirmed the passage, but half retreated into "no opinion." Apparently many cannot yet forge their own views when received opinions conflict.

Some Tentative Conclusions

This study does not address the quality of the Biblical passage, but it does address the quality of the students' judgments. Can they yet think for themselves?

More saw dirt when told the passage was about sex than when told the source. No one saw the passage as holy unless told the source. When "received opinions" conflicted, many lost conviction.

These students will soon influence public taste as privileged members of the society. Clearly the University needs to challenge them to think more rigorously for themselves.

APPENDIX

The passage, gleaned from Song of Solomon

Your lips are a scarlet thread
and your words enchanting.
Your cheeks, behind your veil,
are halves of pomegranate. . . .
Your breasts are two fawns,
twins of gazelle,
that feed among the lilies. . . .
Your navel is a bowl well rounded
with no lack of wine,
your belly a heap of wheat
surrounded with lilies. . . .
In stature, like the palm tree,
its fruit-clusters your breasts,
'I will climb the palm tree,' I resolved,
I will seize its clusters of dates. . . .'

FINDINGS

The 55 Respondents

Told the source	29	(53%)			
Not told	26	(47%)			
Males	6	(11%)			
Females	49	(89%)			
Religious (the respondents' own estimate)					
Extremely	1	(2%)			
Quite	8	(15%)	29	(53%)	= The Religious
Moderately	20	(36%)			
Not very	14	(25%)			
Not at all	20	(20%)	25	(45%)	= The Not-Religious

THE STATEMENTS

Hong Kong secondary students should be exposed to this material.

Overall:

Agree:	**22%**
Disagree:	**56%**
No Opinion:	**22%**

Males:

Agree:	17%
Disagree:	33%
No Opinion:	50%

Females:

Agree:	22%
Disagree:	59%
No Opinion:	19%

Source Not Identified:

Agree:	28%
Disagree:	55%
No Opinion:	17%

Source Identified:

Agree:	15%
Disagree:	57%
No Opinion:	28%

The Religious:

Agree:	21%
Disagree:	52%
No Opinion:	27%

The Not-Religious:

Agree:	24%
Disagree:	60%
No Opinion:	16%

Religious

Source Not Identified:

Agree:	27%
Disagree:	47%
No Opinion:	26%

Source Not Identified:

Agree:	14%
Disagree:	57%
No Opinion:	29%

Not Religious

Source Not Identified:	
Agree:	29%
Disagree:	64%
No Opinion:	7%

Source Not Identified:	
Agree:	18%
Disagree:	54%
No Opinion:	28%

This material is great literature.

Overall:

Agree:	**20%**
Disagree:	**40%**
No Opinion:	**40%**

Source Not Identified:	
Agree:	17%
Disagree:	59%
No Opinion:	24%

Source Identified:	
Agree:	23%
Disagree:	44%
No Opinion:	58%

The Religious:	
Agree:	28%
Disagree:	38%
No Opinion:	34%

The Not-Religious:	
Agree:	12%
Disagree:	44%
No Opinion:	44%

Religious

Source Not Identified:	
Agree:	20%
Disagree:	60%
No Opinion:	20%

Source Identified:	
Agree:	36%
Disagree:	14%
No Opinion:	50%

Not-Religious

Source Not Identified:		**Source Identified:**	
Agree:	14%	Agree:	9%
Disagree:	57%	Disagree:	27%
No Opinion:	29%	No Opinion:	64%

The fact that a famous writer wrote it does not justify it as good literature.

Overall:

Agree:	**91%**
Disagree:	**9%**
No Opinion:	**%**

The Religious:		**The Not-Religious:**	
Agree:	93%	Agree:	88%
Disagree:	7%	Disagree:	12%
No Opinion:	%	No Opinion:	%

The fact that a famous book contains it should not influence the Council's decision.

Overall:

Agree:	**84%**
Disagree:	**9%**
No Opinion:	**7%**

Source Not Identified:		**Source Identified:**	
Agree:	84%	Agree:	81%
Disagree:	10%	Disagree:	8%
No Opinion:	6%	No Opinion:	11%

The Religious:		**The Not-Religious:**	
Agree:	78%	Agree:	88%
Disagree:	10%	Disagree:	8%
No Opinion:	12%	No Opinion:	4%

The material is beautiful.

Overall:

Agree:	**46%**
Disagree:	**35%**
No Opinion:	**19%**

Source Not Identified:		**Source Identified:**	
Agree:	41%	Agree:	50%
Disagree:	41%	Disagree:	27%
No Opinion:	18%	No Opinion:	23%

The Religious:		**The Not-Religious:**	
Agree:	58%	Agree:	32%
Disagree:	28%	Disagree:	40%
No Opinion:	14%	No Opinion:	28%

The material is dirty.

Overall:

Agree:	**20%**
Disagree:	**58%**
No Opinion:	**22%**

Source Not Identified:		**Source Identified:**	
Agree:	28%	Agree:	11%
Disagree:	52%	Disagree:	65%
No Opinion:	20%	No Opinion:	24%

The Religious:		The Not-Religious:	
Agree:	17%	Agree:	24%
Disagree:	59%	Disagree:	56%
No Opinion:	24%	No Opinion:	20%

This material is pornographic.

Overall:

Agree:	**36%**
Disagree:	**26%**
No Opinion:	**38%**

Source Not Identified:		Source Identified:	
Agree:	52%	Agree:	23%
Disagree:	17%	Disagree:	35%
No Opinion:	31%	No Opinion:	42%

The Religious:		The Not-Religious:	
Agree:	41%	Agree:	36%
Disagree:	24%	Disagree:	24%
No Opinion:	35%	No Opinion:	40%

This material is holy.

Overall:

Agree:	**6%**
Disagree:	**71%**
No Opinion:	**23%**

Source Not Identified:		Source Identified:	
Agree:	%	Agree:	12%
Disagree:	86%	Disagree:	54%
No Opinion:	14%	No Opinion:	34%

The Religious:		The Not-Religious:	
Agree:	10%	Agree:	%
Disagree:	67%	Disagree:	76%
No Opinion:	23%	No Opinion:	24%

Reports of Professional Activities

NCTE's 77th Annual Convention Set for November 20-25 in Los Angeles

The National Council of Teachers of English will hold its 77th Annual Convention Friday, November 20 through Wednesday, November 25, in Los Angeles. The event, which is held in the Western region of the United States once every four years, gives teachers of English at all levels of education a wealth of opportunities for professional development. "Making Connections" is the theme for this year's meeting.

Nearly 160 concurrent sessions, plus some 50 workshops on the teaching of English, form the heart of the 1987 convention program. Concurrent sessions featuring panels of speakers take place Saturday and Sunday, November 21-22, during Part I; all-day workshops, Monday-Wednesday, November 23-25.

The Convention Preview with program details and registration information will be mailed to NCTE members in August. For additional copies of the Preview, write Annual Convention Information, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

NCTE/CBC Panel Sets Competition for Ideas on Enriching Language Arts with Trade Books

"Children's Books Open Doors," sponsored by the joint committee of the National Council of Teachers of English and the Children's Book Council, is a competition designed to recognize teachers who enrich their students' learning experiences through children's literature. Teachers in kindergarten through grade 8 who describe a meaningful experience that grew out of the reading of a single trade book or group of books--not a story from a basal reader, magazine, or any other medium--are eligible to participate.

The incident described by the teacher should reveal a perceptive thought, emotional insight, or creative expression from a child or a classroom of children. (An experience based on commercially prepared materials or busywork activities will not be considered.) An important criterion in evaluating submissions will be that the idea conceived and implemented by the teacher may be replicated by other teachers.

The NCTE/CBC Joint Committee will identify from among submissions at least eight experiences in which a single child or group of children were affected by the reading of a children's trade book or group of books. Winning entries in the "Children's Books Open Doors" competition will be featured in Learning magazine during the 1988-89 school year. Each teacher whose experience is singled out will receive $500 worth of children's trade books from CBC member publishers and will be invited to participate in the NCTE 1988 Annual convention in St. Louis.

The deadline for submissions is September 1, 1987. The competition winners will be announced in January 1988. All submissions become the property of the NCTE/CBC Joint Committee.

For submission information and application forms, send a self-addressed, 22¢ stamped #10 envelope to Children's Book Council, Attention: Open Doors, 67 Irving Place, New York, NY 10003.

Student Literary Magazines Honored in NCTE's Third Annual Awards Competition

Outstanding student literary magazines from senior high, junior high, and middle schools in the United States, Canada, and in American schools abroad are being recognized this month by the National Countil of Teachers of English. Names of eleven schools whose magazines earned "Highest Award" status, as well as names of schools whose magazines were rated "Superior", "Excellent, and "Above Average" by judging teams, appear in a booklet now being mailed to schools which took part in the third annual NCTE Program to Recognize Excellence in Student Literary Magazines.

The student magazines were rated in the basis of literary quality (50 percent of a magazine's score), types of writing involved, quality of editing and graphic design, and student involvement in production.

"Highest Awards" for 1986 went to schools in nine states. Their magazines, listed here, were cited as tops among the 249 schools which earned **"Superior"** ratings from state contest judges.

Florida:	**Pegasus**, Martin County High School, Stuart
Georgia:	**Ragnaroc**, St. Pius X Catholic High School, Atlanta
Maryland:	**The Speak Easy**, Dulaney High School, Timonium
New York:	**Pegasus**, Half Hollow Hills High School East, Dix Hills
Pennsylvania:	**Inklings**, Allen High School, Allentown
South Carolina:	**Signature**, Sumter High School, Sumter **Prism**, Saluda High School, Saluda
Texas:	**Kaleidoscope**, Coronado High School, El Paso **Texans' Pride**, Sam Rayburn High School, Pasadena
Utah:	**Expressions**, Hillcrest High School, Midvale
Virginia:	**Matrix**, Fairfax High School, Fairfax

In the 1986 competition, 469 school magazines were rated "Excellent" by the judges; 242 magazines received ratings of "Above Average." State-level competitions are judged by teams appointed by state coordinators. "Highest Awards" are made on the basis of a second judging.

The 1987 Program to Recognize Excellence in Student Literary Magazines, now underway, will be supported by Scott, Foresman and Company, publishers. **[The deadline for submitting magazines to state leaders for judging is July 1.]** Magazines entered must have been published between September 1986 and June 1987.

For details of the competition and state leaders' names and addresses, write the Program to Recognize Excellence in Student Literary Magazines, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

Writing Contest Help Needed!

The AEB wants to publish a list of writing contests available to both students and teachers. If you know of any such contests, please send the information to the editor. We will then compile a list and print it.

Emil Sanzari is New Head of NCTE's Group for Leaders of High School English Departments

Emil Sanzari, English Department chair at Paramus High School, Paramus, New Jersey, has been elected to a two-year term as chair of the Conference for Secondary School English Department Chairpersons (CSSEDC), a constituent group of the National Council of Teachers of English. Through an annual meeting, conference sessions, and the publication of the CCEDC Quarterly, the organization provides a forum for idea-sharing and professional development for English department chairs, supervisors, and head teachers in junior and senior high schools.

As national chair, Sanzari will head the CSSEDC Executive Committee and will represent CSSEDC on the NCTE Executive Committee. Now in his 32nd year of public secondary school teaching, he has been department chair at Paramus High School since 1964.

On taking office, Sanzari commented on a major concern among English department chairs: the competency tests in basic skills now required of students in many parts of the U.S., and their effect on the public school curriculum and on the quality of teaching of English language arts. "Many states and local districts now require our students to demonstrate proficiency in language arts and math before they can receive a high school diploma," Sanzari said. "Test scores are being reported in the news media, schools are compared on the basis of these scores, and we teachers are being measured by how well our students do on a basic skills exam. Teachers are being forced to teach to the tests.

"But our real mission as English department leaders is to help all students to write clearly, speak directly, and read critically," Sanzari pointed out. "Our real purpose is to know our community and build an appropriate English curriculum to meet the needs of that community. We have responsibility to help teachers help kids reach their fullest language arts potential. As English Department leaders, we cannot allow ourselves to be intimidated by the impact of state and local proficiency tests." Sanzari, a native of New Jersey, earned his B.S. and M.A. degrees in English and dramatic arts from New York University and also studied at the University of London. He has directed summer theater, regional theater, and off-Broadway plays, and is a member of the Society of Stage Directors and Choreographers.

H. Thomas McCracken Elected to Chair the Conference on English Education

H. Thomas McCracken, professor of English and Secondary Education in the English Department at Youngstown State University, Ohio, has taken office as national chair of the Conference on English Education (CEE), an organization of teacher educators within the National Council of Teachers of English. McCracken will serve for two years.

Through its conference sessions, its journal (English Education), and its task groups, CEE provides a forum for sharing ideas on preservice and inservice teacher education for English. Besides chairing the CEE Executive Committee, McCracken's duties include representing teacher educators on the Executive Committee of the National Council of Teachers of English.

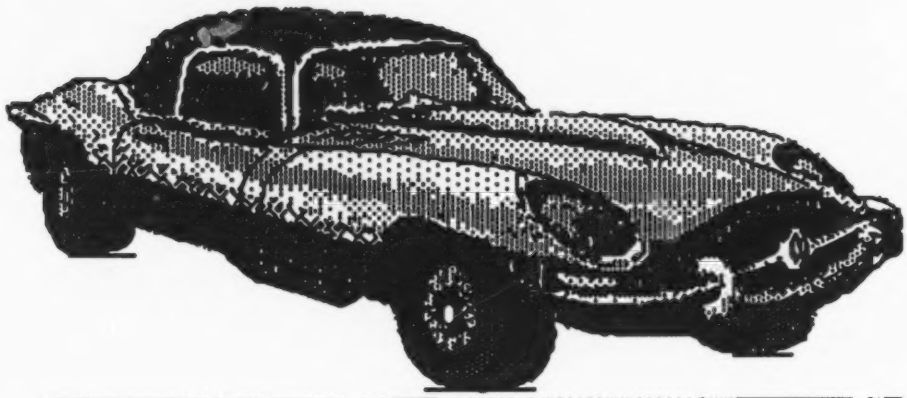
McCracken, who began his career as an English teacher in public schools in New York state, said on taking office that CEE "will be monitoring the effects of current proposals for the revision of teacher education programs, such as the Holmes Group plan, as they are implemented. "For example," he said, "if undergraduate

education programs are eliminated--as the Holmes and Carnegie reports recommend--we will have to look carefully at the courses future teachers take in undergratuate programs. And we will have to look carefully at graduate programs in education if they are to become entry programs for prospective teachers."

McCracken voiced concern that delaying teacher-education courses until graduate school could discourage prospective teachers by neglecting their desire to work with students in the classroom.

"I have argued for most of my career that undergraduate education should be primarily liberal arts," McCracken said. "But I've come to a different way of thinking, based on the excitement about becoming a teacher that I see among juniors and seniors. When they are taking courses in the teaching of writing and reading and observing secondary school classes, their interest in teaching develops into a sense of mission. How long can we wait to start taking advantage of a prospective teacher's interest in working with students?"

Before joining the faculty at Youngstown State University, McCracken supervised student teachers of English at the University of Illinois, Urbana-Champaign, taught humanities at Parkland College, Champaign, Illinois, and taught English at the State University of New York at Cortland.



News and the English Profession

by Ken Donelson
Arizona State University, Phoenix

Words from Our Fearless Leader, Deathless and Breathless

In a letter to the Phoenix Gazette on March 2 attacking columnist John Kolbe, Gov. Mecham lost the battle of syntax. Hearken to this paragraph, especially the second sentence. "After four weeks of working through the staff and the committee, we prevailed to get an amended version on the agenda for committee activities. Because the committee had 14 members, and their rules say you have to get eight members irrespective of how many are in attendance to move an issue through the committee to put it on the final report, in the committee voting seven of the nine members in attendance voted with me to change the policy and report the Transportation Committee policy out as the governors being in favor of at least raising the limit to 65-mph." Now, aren't you glad you read that?

Straight Talk: Look but Don't Touch or They'll Kill You

On the ASU campus, evangelist-humorist Jed Smock was on his usual campaign to bring Christian love to the world. Interviewed in the ASU State Press (March 3), he argued that all adulterers should be killed by the state and added, probably unnecessarily, "I think if people were fearful of committing adultery, knowing that they could be executed, there would be very little adultery."

More on Censorship

The most recent censorship survey I've seen is David Jenkinson's "Censorship Iceberg" in the February 1986 Canadian Library Journal. Jenkinson questioned school and public libraries in Manitoba and found the favorite writer of censors to be Judy Blume, hardly surprising. If you care about the freedom to read and the First Amendment (and if you don't, why are you taking up space that a real teacher could occupy?), a new set of books seems promising: Haig Bosmajian's editing of court cases in The Freedom to Read (NY: Neal-Schuman, 1987), the first in "The First Amendment in the Classroom Series." The four remaining volumes come out later this year.

And Who Do You Think W. H. Is?

If you don't care who the W.H. is in Thomas Thorpe's dedication in the 1609 Shakespeares Sonnets. Never Before Imprinted, others have wondered for years. Recently, two solutions were advanced. Donald W. Foster argued in the January PLMA that W.H. happened when Thorpe wrote W. SH and the printer goofed by dropping a letter. In England, Barbara Everett maintained in the December London Review of Books that it was Anne Hathaway's doing; she wanted the book dedicated to her brother, William Hathaway. The tale, with other scholars' opinions as well, by Herbert Mitgang in the March 3 New York Times is fascinating.

If You Missed the March 1985 Literary Cavalcade

Then you might be interested in hearing twelve things Carl Sagan thinks schools ought to get across to kids (and sometimes don't). Kids ought to pick up the art of baloney detection (Postman and Weingartner once called that crap detection), pick a difficult thing and learn it well, not be afraid to ask "dumb" questions, listen carefully, learn that everybody makes mistakes, know their planet and its resources and needs, know about science and technology, recognize the dangers of nuclear war, avoid spending too much time watching TV, get some exposure to the arts (literature, music, and more), learn about politics, and learn that humans are capable of great compassion for each other.

Students and Volunteer Work

If you can remember way back to 1983 when Ernest Boyer's High School, was published, you may remember that Boyer recommended "that every high school student complete a service requirement--a new 'Carnegie unit'--involving a volunteer work in the community or at school." So, how's it going? A February 2 AP dispatch reported that a Carnegie Foundation survey of high schools had found that 70% had community service programs and 20% forced kids to participate.

If You Can't Say Things Simply, Join the IRS

The Internal Revenue Service dropped the first version of the new W-4 withholding form after some of us found it hard to read and complete. IRS officials could have said, "Some people found it harder to do than we expected, so here's a simpler form." Did they? Hell, no. IRS Commissioner Lawrence Gibbs, ever ready to wax wordy, pontificated instead, "We midjudged the willingness and capacity of many taxpayers to handle the additional complexity it takes in order to make withholding more accurately match tax liability. So, we went back to work to come up with an alternative." (AZ Republic, March 3)

Standardizing that Good Old Literature Curriculum

One of the arguments that's been raging for the last few years is whether we ought to standardize the assigned reading that kids do in high school. Some argue that we need to ensure that high school graduates have a common heritage, others argue for diversity, but those holding to a body of common reading usually

hearken back to those good old days of yore when students across the country read much the same material. Not true; witness this complaint from a Stanford professor. "Beyond question, there is just now a very especial impatience among English teachers toward standardized reading courses." The teacher then warns readers of the consequences of this state of affairs. "Somewhere in the high schools today sit the potential leaders of America. Never has it been more important than now that the minds of these leaders, north and south and east and west, be held close to their common heritage." (Edith R. Mirrielees, "In Behalf of Standardized Reading," English Journal for October 1921)

"Anything Else That Computers Can Do,"You Ask, and Yes,Plenty

They can help art historians learn more about what paintings looked like before restorers got their hands on the art. An AP dispatch for February 25 noted that John Asmus, a plasma physicist and laser expert who's lately been helping art historians use technology, had found that da Vinci may have originally painted Mona Lisa wearing a necklace and that restorers had moved a distant mountain range in the portrait to make it more prominent. Even more important, Asmus discovered that restorers had worked on the famous smile and had reshaped it. So what else can the computer do? Wait till tomorrow.

On YA Reading

If you're curious about what young adults read, Constance A. Mellon's "Teenagers Do Read: What Rural Youth Say about Leisure Reading" in the February School Library Journal is worth your time. And if you'd like something about an innovative radio program aimed at the 12-19 audence, note Hazel Rochman and Roger Sutton's "Youthreach: Trials and Thrills of Serving YAs on Radio" in the February American Libraries. Best of all is a booklet written by two real (honest to God) experts in the field, Dorothy Broderick and Mary K. Chelton. Librarians' Guide to Young Adult Paperbacks (New American Library, 1986) is now in its 3rd edition, and a helpful and readable little book it is. If you know the authors' Voice of Youth Advocates, a magazine which consistently has the most provocative and practical book reviews around, you'll know the quality of Broderick and Chelton's work.

Shouldn't All the Class Read the Same Novel at the Same Time?

"Just why is it deemed imperative that a whole class read the same novel at the same time, anyway? I haven't heard a sound answer yet, although I have had many. The burden of most of these answers can be recapitulated briefly. A frequent one is that reading one book permits class discussion (which discussion, however, more often than not turns out to be the answering of factual questions chiefly of a trifling nature). Another answer assumes that group reading of a single novel will stimulate improved taste in novels in general. A bit fatuous, that. A third answer indicates that reading this one particular book in this particular class will enlighten the pupils as to the structure of the novel as a literary form (which it won't, and which would be of

doubtful immediate or ultimate value even if did)...Perhaps the most frequent (and likely the most futile) argument of all is this one. If Johnny hasn't read The Talisman in the ninth grade with his group what will happen to him when he comes to The Spy in the tenth? That question is generally hurled at me with an air of crushing finality. I can only faintly ask, 'Well, just what of it?' With that I'm given up as hopeless. " Howard Francis Seely, "Our Novel Stock-in-Trade," English Journal for November 1927.

Oh, That Awful Secular Humanism (Whatever It Is)

In a decision that surprised almost no one, Federal District Court Judge Brevard Hand ruled that a number of Alabama school texts promoted "secular humanism," and he ordered more than 40 texts removed from the schools. In part, Judge Hand wrote, "For purposes of the First Amendment, secular humanism is a religious belief system, entitled to the protections of, and subject to the prohibitions of, the religion clauses. It is not a mere scientific methodology that may be promoted and advanced in the public schools." (New York Times, March 5)

And Oh, That Wonderful Grammar Everyone Must Learn (or else)

Grammar, in most schools, seems to occupy from half to three-fourths of the school time devoted to English...Grammar is a grand educational bugaboo, a much-terrifying but really harmless Mumbo Jumbo. It should be subjected to missionary attack. This committee wishes to be counted among the first to take a hand at the rope to pull down this heathen idol." James Fleming Hosic (chair), Reorganization of English in Secondary Schools (Washington DC: Government Printing Office, 1917, p. 125)

BOOK REVIEWS

Research in Composition and Rhetoric: A Bibliographic Sourcebook

by Jacqueline I. Wheeler, Paula J. Partain, and Susanne D. Bounds
Northern Arizona University, Flagstaff

Contemporary composition teachers are faced with a wealth of textual material from which they can choose for either research in the field or for classroom resource material. Unfortunately, many of the texts occupy opposite ends of a spectrum; they are either too "theoretical" or too "practical" for convenient crossover use. Of particular value, therefore, are texts which combine the most pertinent theoretical work with related new pedagogical techniques in one readable well-written volume. Such a text is Research in Composition and Rhetoric: A Bibliographic Sourcebook, edited by Michael G. Moran and Ronald F. Lunsford (1984: Westport, Connecticut: Greenwood Press).

The text is subdivided into three sections, all of which focus on current and emerging concerns in the field of composition and rhetoric. These sections are titled "Current Research", "Major Issues" and "The Basics". The editors have selected for these sections articles by prominent researchers which survey, rather than prescribe, important methods and theories; this allows the reader to gain in-depth information or simply skim for pertinent names and subjects. Especially practical for the busy teacher/researcher are the generous, extensive bibliographies provided by each article. Moran and Lunsford have also affixed a set of appendices: "Textbooks Revisited" by Donald C. Steward and "Evaluating Usage Manuals" by Marvin K.L. Ching, as well as indexes of all the authors and subjects cited in the book.

The first section, **"Current Research"**, makes good the editors' promise, as stated in the preface, to "place composition within larger intellectual traditions and to consider the relationship between composition philosophy, psychology, literature and reading theory". This section begins well with John Warnock's essay reviewing writing process theory, "The Writing Process". In it he coins the valuable generalization "writing", which Warnock uses to represent the **process** of writing which "any person or machine. . . [is] able to do in enabling situations". (4) This generalization, by focusing on the process of writing and not the product, allows Warnock to survey current and seminal research in

the writing process as it has occurred in many fields, including psychology and philosophy.

The five articles that follow deal, as Warnock has, with pertinent work done in other fields that inform contemporary composition and rhetorical theory. The first two, "Cross-sections in an Emerging Psychology of Composition" (Louise Wetherbee Phelps) and "Research On Writing Blocks, Anxiety and Apprehension" (Lynn Z. Bloom), examine the shifts in methodology occurring in psychology and the human sciences and how these shifts, as well as more traditional research methods, are revealing "hot spots" crucial to composition studies as a whole, as well as to specific studies in blocking, anxiety and apprehension.

The final three articles, John C. Briggs' "Philosophy and Rhetoric", William L. Stulls' "Literature, Literacy Theory and the Teaching of Composition" and Jasper Neel's "Reading and Writing: A Survey of Questions about Texts" discuss historical and recent outlooks of three familiar partners of rhetoric and composition: philosophy, literary criticism and textual analysis. Briggs' "Philosophy and Rhetoric" is a wide-ranging account which chronologically details the close and often uncomfortable relationship between the "fields" of rhetoric and philosophy; he begins with the Sophists and proceeds through a very lively and succinct analysis of this relationship to the present day. Stull uses a similar chronological technique to discuss converging and diverging themes in literature and composition studies, focusing especially on what he calls the "fake polarity" currently occurring between literature and composition curricula. Finally, Neel discusses prominent textual theorists such as Ezra Pound, Walter Ong, Wayne Booth and Stanley Fish and how their work has important conceptual ties to rhetorical and compositional studies.

The second section, **"Major Issues"**, begins with an essay by Christopher C. Burnham, "Research Methods in Composition". It makes a nice bridge from the cross-disciplinary concerns of section one to the more in-house affairs discussed in section two in that it addresses the discipline/paradigm **identity crisis** faced by composition teachers today. Burnham reviews some of the texts dealing with research strategies and suggests possible directions and solutions for the crisis.

The next two articles deal with problems which beset all of us: Robert Reising and Benjamin Stewart's "Grading and Evaluation" and Lynn Dian Been's "Assignment Making". Both provide basic procedural discussions about grading and assignment making based on current practice. They also include some historical background for these techniques and discuss possible future directions.

The final section, "The Basics", is begun by Glynda Hall and David Bartholomae, who provide a helpful synopsis of some of the approaches to basic writing. These include consideration of population differences, developmental issues and pedagogical concerns. They describe the fruitful research that has been done since Mina Shaughnessy's first bibliography on basic writing in Gary Tate's Teaching Composition: Ten Bibliographical Essays (1976), and they outline various teaching approaches. The final six essays in this section deal with the history and the current methods of the "meat" of composition pedagogy: the sentence, spelling, vocabulary development, punctuation, usage, and the paragraph. Both of these articles detail both seminal theories and successful diagnoses and teaching techniques. The following paragarph gives a brief indication of the approach the authors take on the subject of each of these six articles.

Frank D'Angelo in "The Sentence" posits that the sentence has been relatively neglected in favor of more global concerns, and he provides a historical survey of sources concerning the grammar and the rhetoric of the sentence in an effort to ameliorate this problem. "The Role of Spelling in Composition for Older Students" (James Beggs) focuses on the middle ground between spelling reformers and those who would relax spelling standards. This middle ground emcompasses two methods, the traditional and linguistic, and the varied approaches for each. Mary H. Moran in "Vocabulary Development" concentrates on vocabulary pedagogy by examing two methods: a direct approach (for example, word-list drills) and an indirect approach (which generally involves contextual learning). Greta Little's "Punctuation" discusses the history of punctuation in light of three traditions: the rhetorical, the grammatical, and the typographical. Marvin K.L. Ching analyzes usage in terms of six broad background areas needed for a flexible rather than pedantic approach to the subject; some of these are lexicography, language variation as, linguistics, and pedagogy. The final article, editor Moran's "The English Paragraph", divides the history of paragraph formation in terms of two major conceptualizations: (1) the paragraph as a unit with internal structures and finite rules, and (2) the paragraph as a non-isolated part of a larger piece of prose, a "flexible and convenient method of marking some stage in a larger organic process."

As English teachers and students, we found Research in Composition and Rhetoric to be unusually rich in the kind of resource material that can so often require hours and hours of library work. The writing style is consistently concise and engaging, the text is well organized, and the articles present the information nonprescriptively, a way that precludes dating of the discussions. Research in Composition and Rhetoric may well be the most valuable addition you make to your professional library this year.

Famous Last Words

by Dr. R. E. Stratton
University of Alaska, Fairbanks

"The deathwatch over American English has begun again. After all the shocks and assaults of her long life, and after all of her glorious recoveries, the Mother Tongue now faces the final hour. Around the bedside cluster the mourners: Edwin Newman, John Simon, Clifton Fadiman, Tony Randall, and Ann Landers. In darkened ranks behind stand somber professors of freshman composition, a few school board members, a representative from the National Assessment of Educational Progress, and the entire usage panel of the American Heritage Dictionary. Like all deaths, this one evokes in the bereaved the whole range of human feeling: anger, frustration, denial, despair, confusion, and grim humor. It has been a long, degenerative disease and not pretty to watch.:" (p. 3)

Probably Famous Last Words by Harvey A. Daniels (Carbondale: Southern Illinois University Press, 1983) ought to be on the required list for teachers on every level, for it explores irreverently several of the most important issues facing us as a professional class operating within a society ever receptive to the most conservative notions regarding the preservation of language (hence: power). As the Writing Projects have clearly documented, complaints about the degeneration of language have existed practically since this country's founding. In fact, Daniels has discovered that even 4,500 years ago such a decay was noted in "Bonehead Sumerian," and he traces a long, international history of similar discontent over the phobia that we don't talk good any more, both in academia and out of it.

If this were the only discussion in the book, it would provide enough matter for a May morning, but instead a whole world of political issues, including Black English, gets explored. The first six chapters of the book are devoted to a general summary of contemporary pop language criticism, largely discrediting it; the rest is a consideration of the three issues--black dialects, political propaganda, and the teaching of writing--all of which Daniels regards as "substantive."

Perhaps the most interesting eye-opener is the chapter called "Tests and Measurements," in which the manifold sins of ETS there in Princeton are exposed: How Many Angels Can Dance on the Head of a Pin? This should be the title of the chapter. ETS, after, all has been around a long time, qualifying it for angel status or at least veneration; and yet its primary objective as a non-profit organization is to turn a tidy profit, partly through the creation of fear or at least anxiety, not always a clearly recognized objective, either. The business of testing, nobody needs to be told, brings in millions of dollars each year. Even twenty-five years ago, when admission to high education was far more selective, when the pressure-cooker of CEEB scores signified Princeton, Harvard (not UNL, "The Harvard of the Plains", as one T-shirt logo has it, delightfully enough), or Peru State, it was big business. Now it has, in the face of competition by, for example ACT, diversified and sought to keep alive forever the myth of accurate testing of verbal skills while seldom (except in the achievement tests and a few others) requiring students to write at all. And other testing organizations do the same, basing their market on the fear of being unprepared, uncoached.

Another fear, too, works to their advantage, the fear that nationally test scores are declining, just as our kids continue to talk weird. Can this be attributed to poor blood lines, the pill, gay liberation, or the schools? You guessed it: our schools ain't teaching so good now, that's it! Of course, those other factors impinge, too, but they will simply have to wait. . .

Wait just a minute, please. Daniels reminds us that the much-publicized and lamented decline has occurred mainly because so many more kids, from so many different backgrounds, now take the tests. We ain't so elite any more, maybe. And what about this? The pressure is off: Johnny knows well that **somewhere** will take him, for the ed market is a buyer's now, colleges often seeking desperately to fill their ranks (and rooms) with students who might never have begun to consider higher ed way back then. Actually, in 1979, "91% of all college applicants were accepted by the college of their first choice," Daniels reports. So Johnny many not strain over those high lit-crit questions the way his daddy used to. Also, the decline is statistically insignificant, as even ETS admits; and the National Assessment of Writing actually uncovered a rise in writing abilities not too long ago. Better forget about that! "Yet it still seems odd," Daniels continues, "that the whole crisis regarding SAT scores has arisen from two decades of score declines that, when added up, are still less than the sixty-two-point difference which ETS instructs us to disregard when comparing two student scores." It is true, however, that SAT scores correlate well with their parents' mean incomes!

And the mean incomes of minority groups are low, bringing up the matter of Standard English and its relationship to Black English. All of the same pop grammarians--Richard Mitchell, John Simon, and Edwin Newman--who deplore the current decline of spoken and written English and who would forever freeze the tongue with their notations of correctness also exhibit shockingly racist attitudes toward Black English. For Mitchell it "provides countless words and expressions with sexual meanings." For Simon, the remedy would be to send kids off to day

camps to learn "good English" while their parents work. And for Newman, Black English is a "a lower order of speech." It becomes clear, Daniels argues, that the essential problem lies with social attitudes: a tradition of white ridicule of and hostility toward Black English has been reinforced for centuries, and only by teaching some kind of Standard English "to circumvent the prejudices of the various white people who will, from time to time, have power over them" can this situation be remedied. Thus was born the concept of bidialectalism, he continues, but it doesn't work. Instead it alienates kids from their cultures and teaches them to look for promises of upward mobility that proper white English simply cannot make, not honestly, anyway.

The work of Basil Bernstein (in England) about twenty-five years ago was then neatly adapted to the situation at home: there was substantive difference in the thinking processes of Standard and Black English users, the latter being inferior. Lest this sound like old stuff, modern teachers might consult Thomas J. Farrell's "IQ and Standard English" (College Composition and Communication, Dec. 1983:470ff.), which proposes changing the habits of Black English users solely for the purposes of scoring better on white IQ tests, an approach that apparently commends itself highly to the powers at NCTE, I am appalled to note. Or perhaps, read James Sledd's "In Defense of the Students' Rights" (College English, Nov. 1983.675ff.), in which that remarkable senior linguist manages to indicate the sadly racist and fascist direction taken now by our leading professional society--all this in spite of ham-handed expurgation of whole sections by College English editor James Gray.

And yet, to return to Famous Last Words, we have here a genuinely humorous, iconoclastic study, one that makes a fine companion to Jim Quinn's American Tongue and Cheek (Penguin, 1980), that salty attack on the Harper Dictionary of Contemporary Usage, on the pundits mentioned by Daniels, and upon William Safire, Spiro Agnew's former speechwriter. Everyone, even the president of Yale University, is jumping on the bandwagon to denounce the lowering of standards, but what such me-too-ism really reveals are attitudes of elitism and racism masquerading as academic objectivity; attitudes of personal taste and private protectionism parading as social democracy. But once again, the ultimate question seems to be where the blame lies (and for what?). Mencken proved how easily we might be had back in 1926, Daniels reminds us:

In the American colleges and high-schools there is no faculty so weak as the English faculty. It is the common catch-all for aspirants to the birch who are too lazy or too feeble in intelligence to acquire any sort of exact knowledge, and the professional incompetence of its typical ornament is matched only by his hollow cocksureness.

To fix blame, then, is historically simple. The question remains, will we accept it? Whatever the stages of our careers, it would be well to re-examine now our attitudes toward language and our consequent teaching of those attitudes, Famous Last Words and American Tongue and Cheek being appropriate starting points. Are some of us still running what Harvey Daniels calls "conjugation camps"? And lest the higher-ed types among us get too uppity, Daniels quotes the comedian Robert Klein (in the chapter "Welcome to Bonehead English") on the subject of succeeding in essay tests:

How about a nice **essay** question? If you're creative--ah, nothing like a nice essay question. You can generalize, you can dispute facts, you can bullshit your way through. You can stay up two nights, walk in, look on the blackboard: "Compare the civilization of Mesopotamia with Ancient Rome." Shovel, please! All right: Dig it up! Plop it on! Mold it nice! That's it. Ah, looks like a C+ already, just with the first load. Some nice phrasing, good words: Renaissance, agriculture. . . domestication of

animals began . . . the religion of the Mesopotamians was . . . compared with . . . in terms of the community's development . . . in terms of, in terms of, in terms of. . .You're asking me whether that's black or white? Well in terms of the hue or what other comparison?

It might as well be from your routine Shakespeare course, "nicht wahr"?

This piece appeared in slightly altered form in Nebraska English Counselor Winter/Spring 1985. Used by permission.

Other Choices

by Ken Donelson
Arizona State University

Looking for Some Offbeat Fiction?

Then try P. C. Jersild, a Swedish writer who's finally getting some overdue attention here. Children's Island (U of Nebraska Press, 1986) has reminded some reviewers of Salinger's Catcher, though I thought it more gentle than that, but the story of a ten-year-old boy who gets out of going to the usual summer camp and finds love (and more) instead is funny and convincing. After the Flood (Morrow, 1986) is Jersild's post-nuclear vision, tough-minded and impressive. Great reading, both of them.

A Couple of Helpful Books with Dull Titles

William A Katz's two-volumed Introduction to Reference Work (McGraw-Hill, 1987) may not make your heart throb with immediate desire, but (believe it or not) they're extraordinarily useful for librarians (the intended audence) and English teachers. Katz covers all sorts of reference works--bibliographies, abstracts and indices, encyclopedias, almanacs, biographical sources, dictionaries, atlases, government documents, and computer uses in information gathering. It's way beyond most high school students, but it's a great help to anyone who loves to dig into research of all sorts.

Looking for a Great Book on Music?

Then look no more (for the moment). Joseph Horowitz's Understanding Toscanini (Knopf, 1987) reexamines Toscanini's charisma and achievements. It's almost a short course in musical puffery and American mass culture of the 1930s and later.

Three New Books Worth Your Time

The books are all fascinating and all quite different. Joel Makkower's The Map Catalog: Every Kind of Map and Chart on Earth and Even Some Above It (Vintage, 1986) accurately reflects the title. If you're a sucker for maps, for their own sake, as I am, you'll love this one. Isaac Asimov's Futuredays: A Nineteenth-Century Vision of the Year 2000 (Holt, 1986) is a series of illustrations made in 1899 by French commercial artist Jean Marc Côté for cigarette cards to celebrate the turn of the century and on opposing pages, Asimov describes, sometimes amusingly, Côté's vision and the likely reality in 2000. More serious and often inspiring is Juan Williams' Eyes on the Prize: America's Civil Rights Years, 1954-1965 (Viking, 1987), the print version of the recent PBS series.

FORUM

AN ENGLISH TEACHER WHO WRITES??

Some of us manage to write (and even publish) consistently. Others may be overwhelmed by the massive amounts of our time taken up by committee work, grading papers, and all the big and little people in our lives. To those of you who manage it all, or most of it: How do you do it? When do you do it? Where?

This FORUM topic was suggested by the response, (or should I say lack of response), to the last issue's question which asked essentially "How does one person effectively teach English to over 100 students?" Maybe we're all so busy teaching it that we can't take the time to write about how we're doing it. . .Any responses to this issue's topic, or suggestions for future FORUM Issues are welcomed.

Send your ideas, hints, reactions by August 15, 1987 to:

Delia Orona, FORUM Editor, Arizona English Bulletin
Communications Division
Central Arizona College
Woodruff at Overfield Road
Coolidge, AZ. 85228

PLEASE POST

WRITE, WRITE, WRITE THIS SUMMER!

Call for Manuscripts
for 1987-88

THEMES

Fall: Critical Thinking in the English Languuage Arts
please submit by August 15, 1987

Winter: Integrating the Language Arts
please submit by October 15, 1987

Spring: Teaching Students from Many Cultures
please submit by February 15, 1988

SUBMIT

- Teaching Strategies
- Classroom Anecdotes
- Student Case Studies
- Reviews of the Literature
- Theoretical Essays
- Opinion Pieces

to Dr. Suzanne Bratcher, Editor **AEB**
English Department, Box 6032
Northern Arizona University
Flagstaff, AZ 86011

The NCTE Committee on Professional Writing Networks for Teachers and Supervisors is ready to help you. If you are interested in sharing your ideas, but feel you would like some help in writing an article for publication in a professional journal, the Committee is available to give you suggestions and support. Send your partially or fully completed manuscript to Dr. Gail E. Tompkins, University of Oklahoma, College of Education, 820 Van Vleet Oval, Norman, OK 73019. Your manuscript will then be sent to a committee member who will read and respond to it and then return it to you with their suggestions.

PLEASE POST